

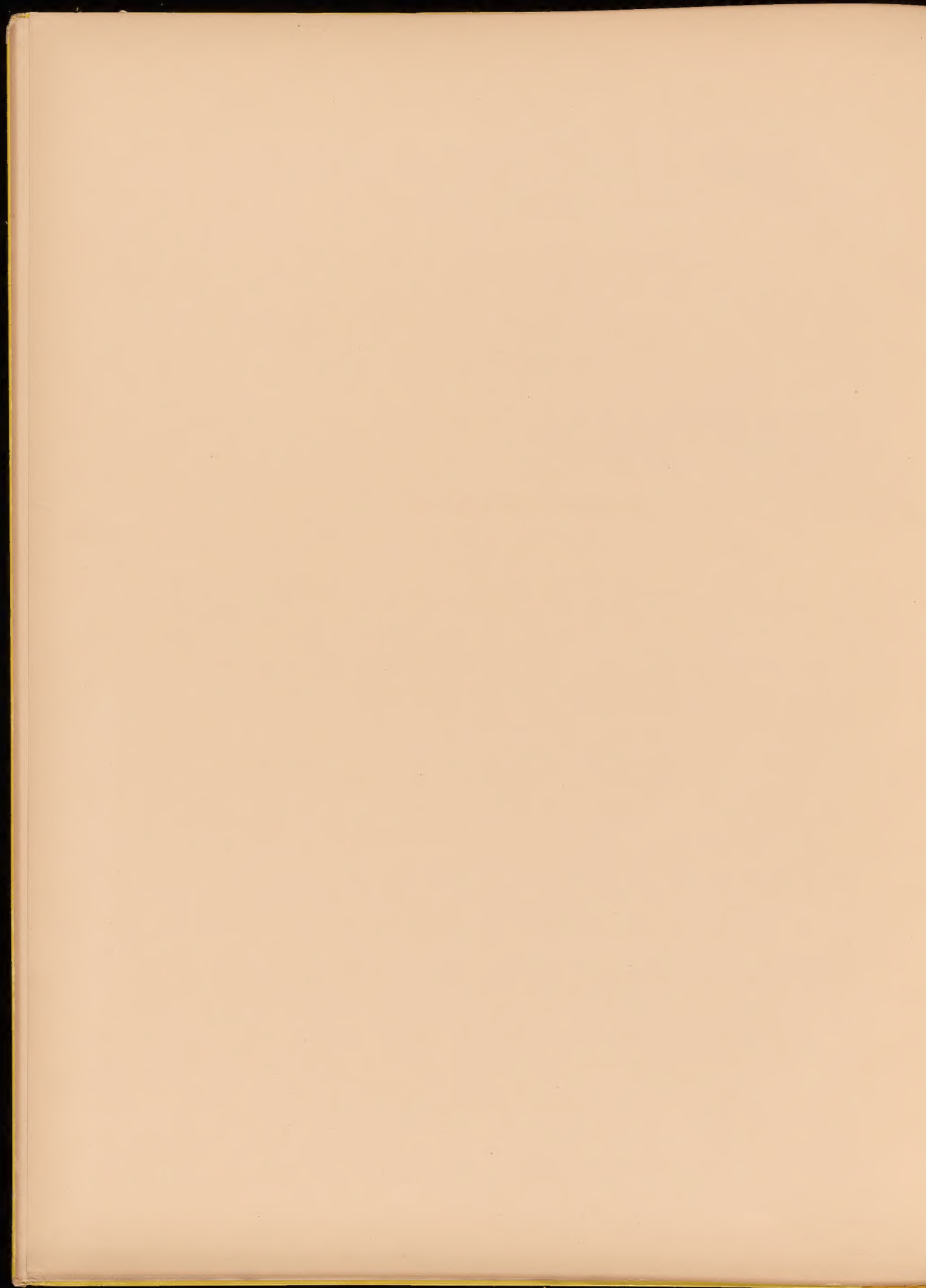
ORIENTAL CERAMIC ART



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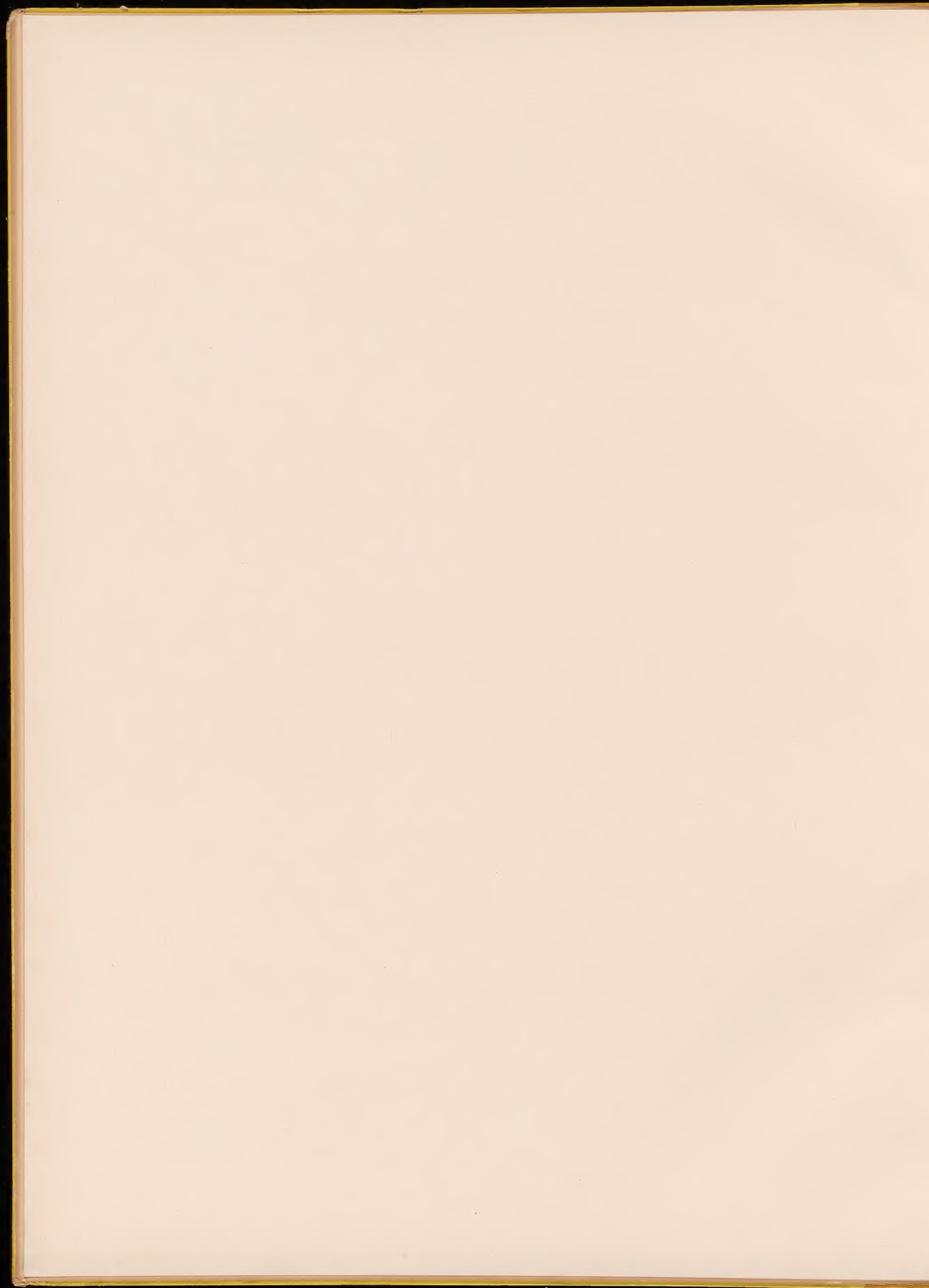


ORIENTAL CERAMIC ART

COLLECTION OF
W. T. WALTERS

EDITION LIMITED TO FIVE HUNDRED COPIES

SECTION TWO



with the same *nien hao*, and decorated with medallions of Arabic scrolls—another proof of the prevalence of the Mohammedan religion in China at this time.

The mark (see No. 1.) *Ta Ming Chia ching nien chih*, "Made in the period *Chia-ching* of the great *Ming* [dynasty]," represents the next reign (1522-1566), which is characterized by the deep blue of its painted decoration on porcelain. The mark often occurs in a vertical or horizontal line written in a panel in the midst of the decoration. In the large round dish, three feet across, which will be described presently, there is a horizontal panel outside, near the rim, with the exceptional inscription, *Ta Ming Chia ching liu nien chih*, "Made in the sixth year of *Chia-ching*" (1527). The big globular vase illustrated in Plate XLIX has the ordinary form of the mark boldly written underneath in the same deep, strong blue with which the jar is decorated.

The two marks (see No. 2) *Ta Ming Lung ch'ing nien chih*, "Made in the period *Lung-ch'ing* (1567-1572) of the great *Ming* [dynasty]" and (No. 3) *Ta Ming Wan li nien chih*, "Made in the period *Wan-li* (1573-1619) of the great *Ming* [dynasty]," are always coupled together by the Chinese with regard to their porcelain, which is very similar in type. The reign of *Wan-li*, being much longer than that of his predecessor, is more frequently found. The Japanese are fond of counterfeiting Chinese marks, especially those of *Wan-li* and *Chia-ching*, and these very often occur on Imari pieces which have no pretensions to be contemporary, and which at once betray their alien origin by the peculiar style in which the mark is written.

The marks (see No. 4) *Ta Ming T'ien ch'i nien chih*, "Made in the period *T'ien-ch'i* (1621-1627), of the great *Ming* [dynasty]" and (No. 5) *Ta Ming Ch'ung chên nien chih*, "Made in the period *Ch'ung-chên*" (1628-1643) of the great *Ming* dynasty, are very rare, and occur generally on inferior pieces. The only exception that I am aware of is in the case of a series of little globular vases marked underneath with the single character *T'ien*, "Heaven," said to be a contraction of the *nien hao* *T'ien-ch'i*. I have seen them decorated in color, as well as painted in blue, and in both cases resembling good specimens of the preceding reign of *Wan-li*. There is one described in the *Catalogue of Blue and White Oriental Porcelain exhibited by the Burlington Fine Arts Club in London in 1895*, although the mark which is figured in Plate III, Fig. 22, of the *Catalogue*, is erroneously deciphered there as *Tai*, "Great." A mark of dedication on a temple sacrificial vase, dated the ninth year of *Ch'ung-chên* (1636), will be noticed later. The Chinese were too busily occupied during the last two reigns of the *Ming* dynasty in disputing the advance of the rising Manchu power to pay much attention to the porcelain manufacture, and the records are absolutely silent on the subject.

Ch'ing Dynasty.—Date marks of the reigning dynasty are found, like those of the *Ming*, consisting either of six characters, or of four only, with the first two, the name of the dynasty, omitted. A new fashion of writing the characters in antique script, in the form of an oblong or square seal, came into vogue in the reign of *K'ang-hsi*, and in the nineteenth century the majority of the pieces made in the imperial factories at *Ching-tê-chên* are dated in that way. The mark of the first reign, *Shun-chih* (1644-1661), is very rare, and it is doubtful whether there is a genuine instance of a seal mark, although one is figured here for the sake of completeness. The seal mark of *K'ang-hsi*, even, is not common, although I have seen it on authentic pieces. It was not till the reign of *Ch'ien-lung* that the date came to be more often inscribed in the seal character than in the ordinary plain script.

The first emperor of the new Manchu dynasty reigned eighteen years under the title of *Shun-chih* (1644-1661). There is a record of large fish-bowls and veranda plaques having been ordered by him from *Ching-tê-chên* for the decoration of the palace at Peking, such as had been supplied in the reign of *Wan-li* of the *Ming* dynasty, but the mandarins in charge were obliged to reply that it was impossible to produce them. The mark occurs in the plain

靖大明
年明
製嘉
No. 1.

慶大明
年明
製隆
No. 2.

曆大明
年明
製萬
No. 3.

啟大明
年明
製天
No. 4.

年崇
製禎
No. 5.

character (see No. 1), *Ta Ch'ing Shun chih nien chih*, "Made in the reign of *Shun-chih* of the great *Ch'ing* [dynasty]," on small pieces both of enameled and of blue and white porcelain, decorated in the style of the later emperors of the *Ming*. It is almost as rare, however, as the marks of the last two reigns of the former dynasty, and without the mark the few specimens that I have seen could hardly have been distinguished from *Wan-li* productions. With regard to the seal mark (see No. 2), it is probably always fictitious.

The next reign, that of *K'ang-hsi* (see No. 3), lasted for the long period of sixty-one years (1662-1722). The early part of his reign was occupied in consolidating the Manchu rule in the south of China, and in fighting with the viceroy Wu San-kuei, who had declared himself independent. The potteries suffered much in this rebellion, and the imperial factories were burned to the ground during the troubles which lasted from the twelfth to the sixteenth year. They were rebuilt in this last year (1677), and a new era in the history of the ceramic art was inaugurated. Earlier in the reign the manufactory had been under the direction of the governors of the province, among whom Lang Ting-tso was the most celebrated, as the inventor of the brilliant *sang-de-boenf* glaze, which is called after him, *Lang Yao*. In the year 1677 the official in charge issued a proclamation forbidding the inscription of the imperial *nien hao*, or of any sacred text, upon porcelain, which, in consequence, had to be marked with the hall-mark of the manufacturer, with the signature of the artist decorator, or with some pictorial or fanciful device. Many of the finest pieces of this time were not marked at all, although a double ring in blue is often found underneath, surviving as an empty relic of the old mark. We are not told when the decree was rescinded. The first imperial commission for the porcelain works was appointed at Peking in 1680, and arrived in Ching-tê-chên in the following year. One of its most important members was Ts'ang Ying-hsüan, who became subsequently famous for his monochrome glazes, shades of "eel-skin yellow," varying from brownish old-gold tints to olive, and "snake-skin green," with its brilliant iridescent sheen, and who is generally credited with the invention of the mottled "peach-bloom," and the pure pale-blue *clair de lune*, the finest pieces of which have underneath, the six-character mark of the *K'ang-hsi* (see No. 3) period, delicately penciled in underglaze cobalt blue. The little eggshell winecup (Fig. 18) shows the ordinary method of inscription of the mark at this time, encircled with a doubled ring. The characters are so minute as almost to require a lens for their decipherment.



FIG. 71.—Eggshell Winecup of the *K'ang-hsi* period, decorated in brilliant enamel colors.

The pair of mandarin ducks swimming in the water and the kingfisher flying above are perfect in their miniature painting. The verse, penciled in blue—

"The root is jade buried in the mud;
In the bosom lurk pearls of liquid dew"—

is sealed with the character *Shang*, "A Gift," inclosed in a small panel. The verse refers to the jadelike whiteness of the lotus root, which makes a favorite sweetmeat, and to the pearly

治大清
年清順
製順

No. 1.

南順
萬順
製順

No. 2.

熙大清
年清康
製康

No. 3.

南順
萬順
製順

No. 4.

drops of water which collect upon the leaves, and are taken by the Buddhists as types of the sacred "jewel of the law."

The succeeding emperor, *Yung-chêng*, reigned from 1723-1735. The porcelain of the time is characterized by its finished technique as well as by its crisp decoration and delicate coloring.

大清
雍正
年製

No. 1.

雍正
年製

No. 2.

大清
乾隆
年製

No. 3.

乾隆
年製

No. 4.

乾隆
年製

No. 5.

大清
嘉慶
年製

No. 6.

more generally in the latter (see No. 4), one of the forms of which in four characters, with the name of the dynasty omitted, is seen in No. 5.

The Emperor *Chia-ch'ing*, the son of *Yung-chêng*, reigned 1796-1820. The best porcelain of the earlier period is equal to that of the preceding reign, but toward the end it indicates a gradual process of degeneration. The mark, which occurs less frequently in the ordinary script (see No. 6), is *Ta Ch'ing Chia-ch'ing nien chih*, "Made in the reign of *Chia-ch'ing* of the great *Ch'ing* [dynasty]," which is shown in No. 7.

Tao-kuang succeeded his father in 1821, and reigned till 1850. Some of the finest work of this time was lavished upon ordinary table services, and rice bowls with this mark are eagerly sought by collectors, like the medallion bowl with an etched spiral ground of crimson *rouge d'or*, brocaded with flowers of Fig. 73, which has underneath it a square seal penciled in blue (see No. 9), *Ta Ch'ing Tao-kuang nien chih*, "Made in the reign of *Tao-kuang* of the great *Ch'ing* [dynasty]." Specimens of the mark in the ordinary script (see No. 8) are less commonly met with. The son of *Tao-kuang*, who succeeded his father, reigned under the title of *Hsien-fêng*, A.D. 1851-1861. During the early part of his reign some fine work was produced at the imperial factory, which is usually found marked in full (see No. 10), *Ta Ch'ing Hsien-fêng nien chih*, "Made in the reign of *Hsien-fêng* of the great *Ch'ing* [dynasty]," penciled in red in the common script. The mark from this time onward seems, for



FIG. 72.—Yung-chêng Bowl, richly decorated with the enamel colors of the *famille rose*.

大清
嘉慶
年製

No. 7.

大清
道光
年製

No. 8.

大清
嘉慶
年製

No. 9.

大清
道光
年製

No. 10.

the most part, to have been relegated to the private potters, and is usually indifferently penciled (see No. 1). In the sixth year of this reign the province of Kiangsi was devastated by the Taiping rebels, and Ching-tê-chên especially was almost depopulated, and the porcelain industry has never since recovered.



FIG. 73.—Tao-kuang Medallion Bowl, richly decorated in colors, with flowers displayed upon an etched orange-red ground of crimson tint.

The next emperor who ascended the throne adopted the title of *T'ung-chih*, and reigned 1862-1874. The porcelain is marked (see Nos. 2 and 3) *Ta Ch'ing T'ung chih nien chih*, "Made in the reign of *T'ung-chih* of the great *Ch'ing* [dynasty]." A good idea of the productions of the imperial factory is gained from an official list of the palace indents of the year 1864, which we will extract presently from the provincial statistics of the time.

This last emperor was succeeded by his cousin, who was enthroned under the title of *Kuang-hsü* in 1875, and is still reigning. The imperial ware (*kuan yao*) of the present day is usually marked in ordinary characters (see No. 4) *Ta Ch'ing Kuang-hsü nien chih*, "Made in the reign of *Kuang-hsü* of the great *Ch'ing* [dynasty]." But the ceramic art is in these days at its lowest ebb in China, and its productions may be dismissed in the native phrase as "not worth collecting." Still less worthy of consideration is the porcelain of the private kilns (*ssü yao*), which is sometimes marked with a rudely outlined seal (see No. 5), usually, however, inscribed with a mark of one of the older reigns of the most transparently fictitious character.

There is another form of this date mark to be noticed, in which the character *yü*, "imperial," is substituted for *nien*, "year." This form, which means that the piece bearing it was made by special order of the emperor, occurs also on specimens of carved jade and of *cloisonné* enamels on copper produced in the imperial works of the period indicated. I have seen the following four instances on porcelain, of which the second, figured in Hooper's *Manual* (*loc. cit.*), is given here as an example of the series.



No. 5.



No. 6.



No. 7.



No. 8.

1. *K'ang-hsi yü chih* (1662-1722).
2. *Yung-ch'eng yü chih* (1723-1735).
3. *Ch'ien-lung yü chih* (1736-1795).
4. *Chia-ch'ing yü chih* (1796-1820).

The accompanying mark, penciled in red, is found underneath the "chicken-cups" (*chi kang*) made by order of the Emperor *Ch'ien-lung*, and inscribed with the poem of his own composition, which I translated in the last chapter. One of them is illustrated in the pamphlet which is quoted there, and the illustration is better than Mr. Weston's grotesque translation of the inscription. These are the most prized of teacups among Chinese virtuosos of the present day, and the curio dealers of Peking ask a hundred taels for a perfect pair—the same price that used to be asked by the dealers of the last dynasty for their prototypes, the tiny eggshell *chi kang* winecups of the famous reign of *Ch'êng-lua*. The seal (see No. 7), is to be read *Ta Ch'ing Ch'ien-lung fang ku*—i. e., "Copy of antique of *Ch'ien-lung* (1736-1795) of the great *Ch'ing* [dynasty]." The cups are decorated in colors, like the little snuff-bottle with the same inscription in the Walters Collection, with a picture of a rockery with peonies growing upon it, and a boy feeding a hen and chickens from a basket. See Fig. 64.

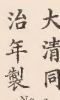
This seems to be the place for a seal mark of one character of not infrequent occurrence in collections, which has not been hitherto deciphered (see No. 8). It is said to signify *Chih*,

The next emperor who ascended the throne adopted the title of *T'ung-chih*, and reigned 1862-1874. The porcelain is marked (see Nos.

2 and 3) *Ta Ch'ing T'ung chih nien chih*, "Made in the reign of *T'ung-chih* of the great *Ch'ing* [dynasty]." A good idea of the productions of the imperial factory is gained from an official list of the palace indents of the year 1864, which we will extract presently from the provincial statistics of the time.



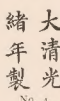
No. 1.



No. 2.



No. 3.



No. 4.

PLATE XII

TWO PRIMITIVE PIECES

TACUP (Ch'a Wan), of the Hang-chow imperial ware (Kuan Yao) of the Southern Sung dynasty (1127-1279), of semi-globular form, curving in at the lip, with a circular rimmed, slightly spreading foot, which has a pointed projection in the middle underneath. Invested with a minutely but deeply crackled glaze of grayish-blue color, becoming of more pronounced lavender tint inside the cup. The rim of the foot, where it is not covered by the glaze, shows the characteristic brownish iron gray color of the paste, and the lip is reddish gray at the edge, where the glaze is thin. It is mounted on a carved stand of dark wood, and is of thick, solid material, in order to retain heat, as prescribed in the ceremonial of the tea clubs of the period.

2. **VASE FOR FLOWERS** (Hua Tsun), of typical Yuan dynasty porcelain (Yuan Ts'ü, 1280-1367), of rounded quadrangular form, with two tubular handles, modeled after an archaic bronze sacrificial design. The glaze, which is spread on thickly, runs down in an unctuous mass, which does not completely cover the foot, and shows a grayish buff-colored paste of intense hardness, inside the mouth of the vase it runs down for about an inch, and ends also in an irregularly convoluted line. It is of grayish-blue color, with a shade of lavender, crackled with an irregular reticulation of deep lines, becoming pale brick-red toward the upper rims of the vase and handles where the glaze is thin. The surface is stained in two places with mottled clouds of warm red passing into purple at the edges.

Clouds of this kind, the result of some fortuitous oxidation during a firing, are highly valued by Chinese collectors; sometimes they are fancied to take the form of a bird or butterfly, or of some other natural object.





"By Imperial Order," and is found on *K'ang-hsi* porcelain of the most artistic decoration, the mark varying considerably, however, in the shape and arrangement of the strokes in different cases. The first form is taken from a magnificent round dish, twenty-eight inches in diameter, decorated in brilliant enamel colors of the *K'ang-hsi* period, with a party of ladies in boats, gathering lotus flowers in a lake, while other gayly dressed damsels are looking on from a pavilion, the borders of the dish being filled with richly brocaded diapers interrupted by medallions of flowers. The second form (see No. 1), which is apparently a variation of the same mark, is taken from a square beaker of the same period, decorated on the four sides with flowers relieved by a black ground in the style of Plate IX, and is a rare instance of an inscription in this peculiar class of decoration, which is almost always unmarked.* The third form (see No. 2) is taken from a large blue and white dish belonging also to the *K'ang-hsi* period. This appears to me to be intended for another character called *chih*, a synonym of *chih*, "to make," which, however, also means "by order." They are examples of a large and varied category of marks introduced at a time when the use of the proper *nien hao* was forbidden by the authorities.



No. 1



No. 2

2. HALL-MARKS.

The term "hall" is used here in its most comprehensive sense, reaching from the palace or pavilion of the emperor down to the shed of the potter, so as to include the reception hall of a noble, the library of a scholar, the studio of an artist, and the shop of a dealer. The Emperor of China stamps his ode with the seal of the pavilion in which he has just composed it, the official in charge of the imperial manufactory attaches his hall mark to the porcelain produced there, the artist or writer uses the name of his studio as a *nom de plume*, the dealer has his trading hall-mark inscribed on the porcelain made for sale at his shop, and the potter occasionally authenticates his productions with his own mark. The hall-mark on porcelain may belong to any one of these different classes, and it may mean made *for* the particular hall, as well as *at* the hall, the name of which is inscribed on the piece, the clew being sometimes suggested by the meaning of the name. For example, of two new hall-marks supplied by this collection, the one *Yi yü t'ang chih* must be "Made *at* the Ductile Jade Hall," while the other, in which the name *Ssü kan ts'ao t'ang* is taken from a line in one of the *Ancient Odes* of Chinese classical times, would in all probability be "[Made *for*] the Straw [i. e., thatched] Pavilion on the River Bank."

The usual word employed for "hall" is 堂, *t'ang*, but we find also other terms of similar meaning used occasionally in its stead in inscriptions on porcelain, such as 閣, *ko*, a "palace pavilion," 亭, *t'ing*, a "summer-house," 齋, *chai*, a "studio," 軒, *hsüan*, a "balcony or railed terrace," or a porch projecting beyond the eaves, 山房, *shan-fang*, a "mountain retreat," and other synonyms.

The mark (see No. 3) 仁 和 館, "*Jen ho kuan*, "Hotel of Benevolence and Harmony," is often cited as the earliest instance on record of a hall-mark, and it would appear to denote the establishment for which the vase was made. It is quoted from the *Ni ku lu*, a little book on antiquarian subjects, published early in the sixteenth century, in which the author describes a bottle-shaped vase of white Tingchou porcelain of the *Sung* dynasty in his own collection, as "having upon it this inscription, fired in the glaze, in the handwriting apparently of one of the Ni family, father or son," referring to two famous calligraphists of the eleventh century.

The fashion of inscribing upon porcelain made for the imperial palace the name of the particular pavilion for which it was intended seems to have begun in the reign of *Yung-ch'eng*.

* Another form of this mark, in which the first part of the character is more correctly pencilled, is given in the *Franks Catalogue*, Plate XIII, Fig. 130. It is deciphered there as "*Fan*, the maker's name," but the Chinese experts that I have consulted refuse to pass this reading.

仁
和
館
No. 3.

Of the two examples which I give, the first (see No. 1), *Lang yin ko*, "Pavilion for Moonlight Recitation," occurs on a flower-pot decorated in colors of the reign of *Yang-ch'eng* (1723-1735), the second (see No. 2), *Tz'ü shu ko*, "Pavilion for Presentation of Books," is inscribed upon the covers of a pair of circular boxes of the kind used for holding incense or chips of fragrant wood. They are eight inches in diameter, and are painted in red and blue with bats flying among clouds, and marked on the foot with the ordinary seal of the *Chia-ch'ing* period (1796-1820).



FIG. 74.—Rice Bowl of the Tao-kuang period, painted in enamel colors. Mark, *Shên-tê-t'ang*.

There are two other hall-marks which are generally referred by Chinese authorities to the palace, viz. (see No. 3), *Ching wei t'ang chih*, "Made at the Hall of Reverent Awe," which is attributed to the *Ch'ien-lung* period (1736-1795), and (see No. 4) *Shên t'ang chih*, "Made at the Hall for the Cultivation of Virtue," which is said to have been the name of a pavilion founded by the Emperor *Tao-kuang* (1821-1850), and by him given a name chosen from the classics (*The Great Learning*, chap. x, p. 6).

"Hence the sovereign will first take pains about his own virtue." This mark is much sought after by Chinese collectors. There is an example of it here in the bowl (Fig. 74), which is decorated in delicate enamel colors with butterflies relieved by a monochrome ground of soft coral-red tint. It has been conjectured that it might be the hall name of the official in charge of the imperial factory, but this could hardly be, as in China it would be contrary to etiquette for a subject to select one from such a text. There is a saucer dish in the Franks Collection (No. 387 in the catalogue) marked (see No. 5) *Shên t'ang po ku chih*, "Antique (*po ku*) made for the Shên t'ang Pavilion," and the learned author thinks that "from peculiarities of make it is probable that this dish is of the early part of the reign of *K'ang-hsi*," so that the "antique" must be well executed if our account of the origin of this mark be correct. The form of the ordinary seal of the reign with *po ku* is common enough on jade carvings from the imperial workshops, which are usually fashioned after ancient models, and are marked in this way to indicate the fact.

A hall-mark quoted in Hooper's *Manual* (*loc. cit.*, p. 205) as taken from a bowl, one of a pair, the other being marked as above, is (see No. 6) *Chan ching chai chih*, "Made for the Retreat of Quiet Stillness," so that this mark would probably belong to the same period as that of Shên t'ang.

The last palace marks which we will give here are taken from a pair of beautiful bowls, examples of the finest work of the present day; inferior, however, it must be confessed, both in technical details and in tone of coloring, to the porcelain of the reign of *Ch'ien-lung*, which is said to have furnished the models. These bowls are in the possession of Sir Nicholas O'Connor, K. C. B., her Britannic Majesty's late envoy plenipotentiary at Peking, who has kindly permitted me to copy the marks. They are decorated in enamel colors inside and out, with floral sprays of roses and wistaria, the stems of the latter winding over the rim, so as to cover the interior of the bowl with gracefully trailing blossoms; a single magpie is perched on one of the branches; and the whole is relieved by a monochrome ground of soft gray-green tint. On the outer surface near the rim is the hall-mark (see No. 7) *Ta Ya Chai*, "Abode of Grand Culture," and near it, in a small oval panel framed by dragons, the motto (see No. 8) *T'ien ti yi chia ch'un*, "Spring throughout heaven and earth as one family!" Underneath there is another mark penciled in red (see No. 9), *Yung ch'ing ch'ang ch'un*, "Eternal Prosperity and Enduring Spring!" These bowls are interesting from



No. 1



No. 2

堂敬
製畏
No. 3

堂慎
製德
No. 4

博慎
古德
製堂
No. 5

齋湛
製靜
No. 6

齋雅大
No. 7



No. 8

長永
春慶
No. 9

the fact that they are part of a dinner service made specially at the imperial factory at Ching-tê-chên for the empress dowager, who has ruled China for so many years, and who is noted as being herself a clever artist and calligraphist. She is said to have sent down some bowls and saucer dishes of the *Ch'ien-lung* period from the palace at Peking as patterns to be copied at Ching-tê-chên. *Ta ya Chai* is the name of one of the new pavilions in *Ch'ang Ch'un Kung*, "The Palace of Enduring Spring," on the western side of the "Prohibited City," at Peking, where this empress, the "Western Buddha," as she is colloquially called by the Pekingese, resided until she removed to the new palace which was prepared for her at the termination of the emperor's long minority. The propitious mark underneath the world-embracing motto in the dragon label, and the decoration, all point to spring, of which season the *Wistaria Sinensis* is one of the floral emblems.

The ordinary hall-marks are so numerous that it would be quite useless to attempt to give a complete list. They are found on porcelain of the present dynasty from the reign of *K'ang-hsi* downward. It would be useful to arrange them in chronological sequence had we sufficient material at our command. At present it is only possible to make a short selection for illustration here, beginning with the two uncited marks in the Walters Collection, that have been already quoted.

堂 怡
製 玉
No. 1.

草 斯
堂 干
No. 2

萊 漪
堂
No. 3

奉 先
堂
No. 4.

The first, one of the earliest of the class that we have met with, is inscribed on the bottom of the square teapot (Fig. 75), which is decorated with dramatic and domestic scenes in blue and white of the *K'ang-hsi* period, and has rims and borders of canary or "Nankin yellow." The upright rim is surrounded by small panels of floral sprays of the four seasons; the knob of the cover is carved in open work, with the character *lu* ("rank") encircled by a four-clawed dragon penciled in blue; and the handle is tinted black on a pale-yellow ground to imitate basket work. The mark is (see No. 1) *Yi yü t'ang chih*, "Made at the Ductile Jade Hall," and is such as would be likely to be chosen by a potter, using white jade as a well-worn simile for fine porcelain.

The other is a *Ch'ien-lung* vase with the rim and foot incased in metal mounts (Fig. 76), which is enameled with a minutely crackled turquoise glaze of soft, charming tone. The decoration, delicately etched in the paste under the glaze, consists of a pair of five-clawed dragons pursuing the effulgent disk of omnipotence in the midst of cloud scrolls and lightning flames.

The foot, colored brown underneath, has the mark engraved in the paste (see No. 2), *Ssü kan ts'ao t'ang*, "The Straw (i. e., thatched) Pavilion on the River Bank." The name is taken from a text in the ancient *Minor Odes of the Kingdom*, Book xiv, Ode 5, the first line of which is, "By these banks (*Ssü kan*) has the palace risen."

The above mark is curious for the omission of the word *chih*, "made," in which it agrees with the two hall-marks that follow (see No. 3): *Lu yü t'ang*, "The Pavilion with the Waving Bamboos," and (see No. 4) *Feng hsien t'ang*, "The Hall for the Worship of Ancestors." The former occurs on *K'ang-hsi* pieces decorated in colors, with either a white or a mazarine blue ground; the latter on more modern porcelain, is that which is usually inscribed on ritual vessels, perhaps as an indication of their being intended for use in the ancestral temple.

Another unpublished mark occurs more than once in the Walters Collection, which must be included in this class, although the word "hall" happens to be omitted in its composition. The first piece (Fig. 67) is a rice-bowl of lotus-flower design, with an eightfold foliated wavy rim,



FIG. 75.—Teapot of early *K'ang-hsi* period, painted in blue with touches of "Nankin yellow" and black.



FIG. 76.—*Ch'ien-lung* Turquoise Vase, with imperial dragons engraved under the finely crackled glaze European mounts

and eight petals molded in relief round the foot, decorated with dragons and tiny sprays of flowers relieved by a coral-red ground. The second, illustrated in Fig. 77, is one of a pair of four-lobed winecups, with indented rims, painted in delicate enamel colors, with the eight Taoist genii crossing the sea. Chung-li Ch'üan and Lü Tung-pin are seen on the left of the picture mounted upon a dragon,



FIG. 77.—Winecup, one of a pair, with processions of Taoist immortals painted in delicate enamel colors.

which is guided by a damsel swimming in front, holding up a flaming jewel. Lan Ts'ai-ho and Ho Hsien-ku are still upon the shore; the former is scattering flowers from his basket, as if to propitiate the waves; the latter, the virgin member of the sacred group, carries a lotus cup upon a stick and a small branch of twin peaches upon her shoulder. A few white jasmine flowers and buds, painted in soft tints, are sprinkled over the interior of the cup, as if to imbue its contents with their fragrance. The mark in all three cases is in the seal character, penciled in red (see No. 1), *Hsieh chu tsao*, "Made for [or at] the Hsieh Bamboo [Hall]." Compare the mark figured in the *Franks Catalogue* (Plate VI, Fig. 72), which is read (see No. 2), *Hsieh chu chü jên tsao*, "Made for [or by] the lord [Chu jên] of the Hsieh Bamboos." Hsieh is the name of the valley in the Kun-lun Mountains where Ling Lun, minister of the fabulous Emperor Huang Ti, is said to have cut bamboo tubes of different lengths when he is supposed to have invented the musical scale and fashioned the first musical instruments. The style and coloring of these bowls indicate the reign of *Tao-kuang* (1821-50), or perhaps *Chia-ch'ing* (1796-1820).

The next mark, which is taken from a brush cylinder (pi t'ung), carved in open work to simulate a clump of bamboos growing from rocks, and tinted in delicate enamel colors of the *Ch'ien-lung* period, is to be read (see No. 3) *Lü chu shan fang chên ts'ang*, "Precious Treasure of the Green Bamboo Mountain Lodge."



FIG. 78.—Eggshell Winecup of K'ang-hsi period, decorated in brilliant colors.

Another six-character hall-mark of the same time is (see No. 4) *Ching lien t'ang fang ku chih*, "Made as a copy of an antique at the Ching-lien Hall." This would be the mark of an official or scholar posing as an admirer of Sung Ching-lien, a supporter of the founder of the *Ming* dynasty in the fourteenth century, and a distinguished commentator on the classics. A hall-mark indicative of a lover of flowers, which was first published by Jacquemart and Le Blant (*loc. cit.*, p. 188), is *Tsü tsü t'ang chih*, "Made at the Hall of Purple Thorn" (see No. 5), taken by them from a charming vase, decorated with figure subjects, in the possession of M. Holtrop, librarian to the King of Holland. There is another hall-mark (see No. 6) published on the following page of the same book, taken from a bowl enameled green outside, yellow inside, with fish and water plants, with the reading, *T'ien mao t'ang chih*, "*Fabrique dans la salle du ciel voilé*." The second character, however, is *ch'ang* ("prosperity"), not *mao*, which has an extra horizontal stroke at the bottom, so that we must read instead, "Hall of Heaven-sent Prosperity," which is a common trading-hall name in China.

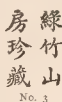
I have been permitted to select four winecups from my own collection to illustrate the subject of hall-marks. Fig. 78 is a cup of the thinnest eggshell texture and most translucent glaze, decorated in colors, with pale-green bamboo and red dianthus flowers; a bat, emblem of happiness, is flying across with *chi ch'ing*, the jade symbol of good



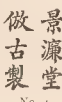
No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.

PLATE XIII

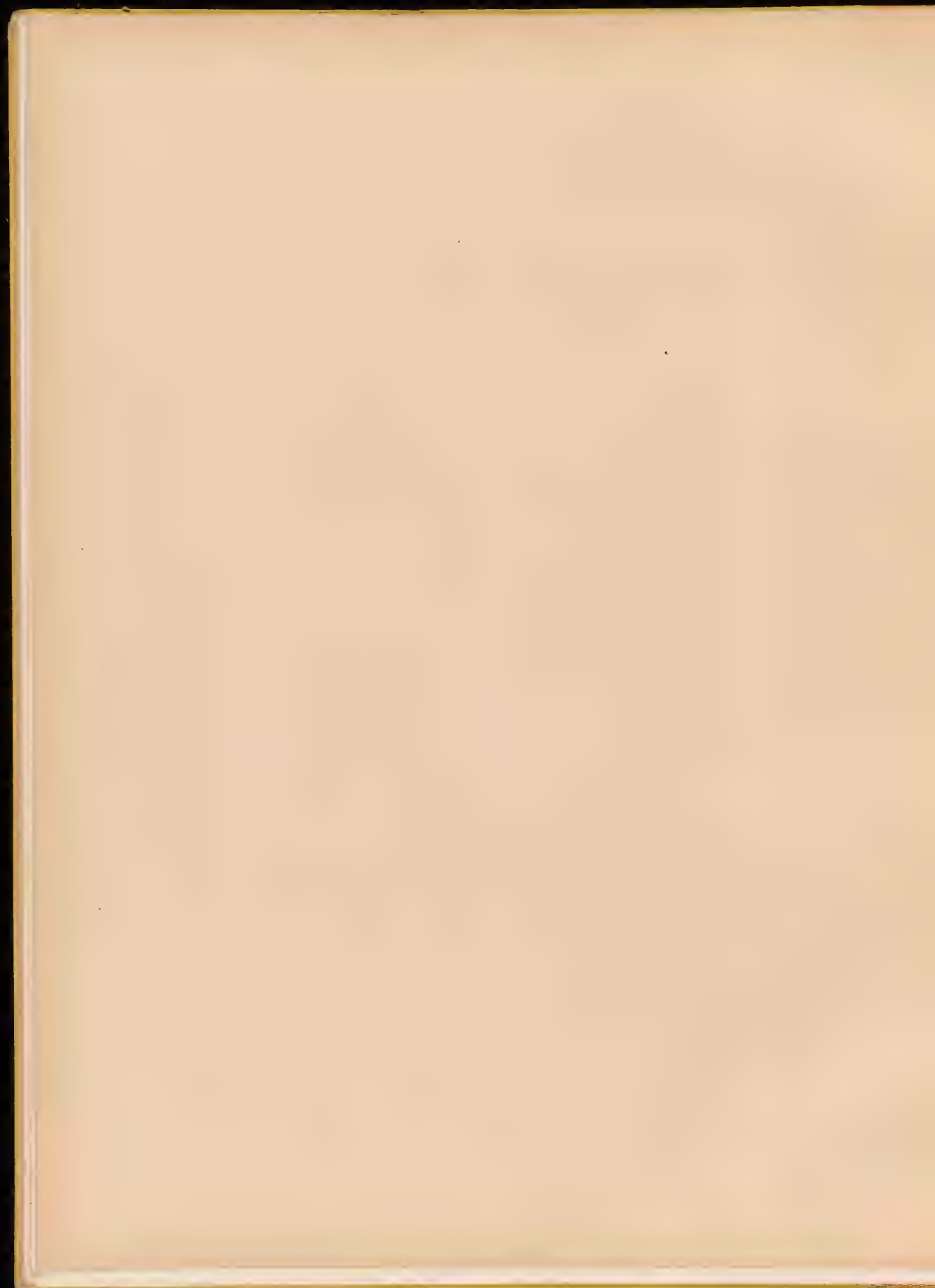
FUCHIEN WHITE PORCELAIN

WINE-POT (Chiu Hu),
of ivory white Fuchien porcelain (Chien Ts'ü), modeled in the shape of an inverted pomegranate, and of about the natural size of the fruit, the dentated apex of which forms the foot. The handle is modeled as a branch which sends off two twigs to supply a relief decoration for the bowl as it winds up to make a loop on the cover, which it encloses in a crown of leaves. A line of verse is engraved on the back of the bowl.

2. CYLINDRICAL TEA-POT (Ch'a Hu), of the same ivory white porcelain, in the form of a joint of bamboo bound around with a knotted cord, with a pair of bearded dragons of archaic lizardlike design with spreading bifid tails attached to it; the one crawling downward with its back bowed to make the handle, the other lifting up its gaping mouth as the spout. The round cover is surmounted by the tiny figure of a grotesque lion. The design, freely and artistically treated, is clothed with a soft-looking lustrous gloss of the characteristic ivory-white tone of the finest old porcelain of the province of Fuchien, and the base, unglazed, shows the smooth, even texture of the paste.







fortune, in his mouth; there is a short inscription penciled in black behind, "A propitious prayer for a thousandfold harvest"; and a couple of fragrant jasmine blossoms are painted inside. The mark penciled in red on the bottom of the cup is *Chih hsiu ts'ao t'ang*, "The Straw (i. e., thatched) Pavilion adorned with Variegated Fungus." It is a specimen of the reign of *K'ang-hsi* (1662-1722). The next, Fig. 38 (a), delicately painted in gold with sprays of chrysanthemum flowers, is attributed to the reign of *Yung-ch'eng* (1723-35); it is marked underneath in red, *Ching ssü t'ang chih*, "Made for the Pavilion of Classical Bookcases."* The third is a tiny cup, Fig. 79, of the reign of *Ch'ien-lung* (1736-95), decorated in delicate enamel colors with a combination of the three propitious plants, symbols of longevity—the fir, bamboo, and blossoming prunus (*Sung, chu, mei*). The mark penciled underneath in red is *Pao shen chai chih*, "Made for the Retreat where Virtue is Precious." The fourth, Fig. 80, one of a pair of winecups referred to the reign of *Chia-ch'ing* (1796-1820), which are covered inside and out with flying bats painted in red, fifty on each cup, and have the circular form of the character *shou* ("longevity") emblazoned on the bottom of each in red and gold. The decoration conveys the felicitous phrase, *Shuang shou po fu*, "Twofold longevity and the hundred happinesses." The mark penciled underneath in red is *Fu ch'ing t'ang chih*, "Made at the Hall of Happiness and Good Fortune."

The Chinese potter lavishes some of his choicest work on the decoration of these little winecups, and many more might be selected with other marks, but space is limited, and these few must suffice for the present.

Toward the end of the reign of *K'ang-hsi*, glass works were founded at Peking under the direct patronage of the emperor, with the assistance of the Roman Catholic missionaries. The production was known as *Kuan hiao*, or "imperial glass"; it included pieces colored in mass, pieces made of layers of different color superimposed and subsequently carved, and pieces either

of clear or of opaque white material, painted with translucent enamels of different colors. These last are commonly known in the present day as *Ku Yueh Hsüan*, because the hall-mark, *Ku Yueh Hsüan chih*, "Made at the Ancient Moon Terrace," is often inscribed underneath. Tradition says that one of the directors of the factory named *Ku*, whose patronymic was a character composed of *Ku*, "ancient," and *yueh*, "moon," broke it up into its two component parts to form his studio name. The accompanying mark is engraved underneath a bowl of this kind, which is fabricated of white glass and is colored brown, the outside of the bowl being etched with a landscape of hill scenery touched with the same brown enamel. The Emperor *Yung-ch'eng* is said to have been enamored of the new art and to have sent down to Ching-tê-chên some of the finest specimens, to be reproduced in porcelain under the auspices of the celebrated T'ang Ying. The objects which were produced in this and the succeeding reign of *Ch'ien-lung* are among the most precious of treasures; they have a paste of peculiarly vitreous aspect, white, and fine-grained, and are decorated in translucent enamels, often with European subjects. The variety is known as *Fang Ku Yueh Hsüan*, "Imitations of the Ancient Moon Terrace [Work]." The teapot figured in the last chapter is a notable example of this beautiful style of decoration. The Chinese exquisite will pay in the



FIG. 79.—Cu' en. cup, decorated in delicate enamel colors.

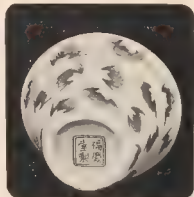


FIG. 80.—Chia-ch'ing Winecup, painted in red with touches of gold.

* There is a pair of teacups with this mark in the Hoppisley Collection (*Catalogue*, Nos. 120 and 121), "Teacups (a pair) with covers, of this white Yung Cheng porcelain, decorated with two imperial five-clawed dragons pursuing sun amid clouds, all in deep red, the clouds, the dragons, and the scales of the latter being outlined in bright gold; covers bear similar decoration. Mark, *Ching ssü t'ang*, an imperial or princely hall-mark as yet unidentified."

present day over a hundred taels for a little *Ch'ien lung* snuff-bottle of clear glass, lightly touched with a design in colors, authenticated by this mark; and much more for a small porcelain vase of the variety, decorated with a pastoral scene of European style in enamels of the *famille rose*.

軒塵
製定

No. 1

堂碧
製雲

No. 2

堂奇
製玉

No. 3

堂林
製玉

No. 4

佳玉
器堂

No. 5

昌玉
器堂

No. 6

堂彩
製潤

No. 7

堂彩
製潤

No. 7

堂彩
製潤

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堂彩
製潤

No. 7

Another unedited hall-mark with the word *hsüan*, found on decorated porcelain of the *Ch'ien-lung* period, is (see No. 1) *Chên ting hsüan chih*, literally, "Made in [or for] the Dust-fixed Terrace." "Dust" (*chên*) is the "world" in Buddhist metaphor, and *ting* ("immovable") is the word used by Buddhists to convey the idea of mental abstraction, so that we should render this hall-name, "Terrace of Abstraction from Mundane Affairs."

Some of the earliest hall-marks have names referring to the quality of the porcelain, distinguishing either the fineness of the paste or the brilliancy of the coloring. One of those already given, "Hall of Ductile Jade," refers to the fine fabric, while the accompanying mark (see No. 2) of the same early period, which is penciled in blue under a small vase with celadon-glazed body, with a ring of chocolate-brown tint round the shoulder, and having the neck decorated with peaches in underglaze blue touched with peach-color, refers to the coloring, being *Pi yüen t'ang chih*, "Made at the Hall of Moss-Green-Jade Clouds."

To the former class, also, belong the following marks: (see No. 3) *Chi yü t'ang chih*, "Made at the Hall of Rare Jade"; (No. 4) *Lin yü t'ang chih*, "Made at the Hall of Forest Jade"; and (No. 5) *Yü t'ang chia ch'i*, "Beautiful Vessel of the Hall of Jade," which occurs both in the ordinary script and in "seals" of varied style, of which one with the third character imperfect is given here in No. 6.

Of the latter class, No. 7, which reads, *Ts'ai jun t'ang chih*, "Made at the Hall of Brilliant Colors," a frequent mark on porcelain decorated in enamel colors, is another example.

Among other marks of commercial character, which may be either those of potters or of dealers in the ware, are: (No. 8) *Yi yü t'ang chih*, "Made at the Hall of Profit and Advance"; (No. 9) *Yang ho t'ang chih*, "Made at the Hall for the Cultivation of Harmony"; (No. 10) *Ta shu t'ang chih*, "Made at the Great Tree Hall"; and (No. 11) *Chü shun Mei yü t'ang chih*, "Made at the Beautiful Jade Hall of Riches and Success." The last of these is a compound name, of which the first part, *Chü shun*, must be that of the shop or trading firm, who eulogize their ware under the title of beautiful jade, a comparison often met with.

The above hall-names represent generally the marks of the factory. The individual name of the potter is rarely found attached to his work in China, which differs in this respect from Japan. In the ivory-white porcelain of the province of Fuchien it is sometimes found, etched in the paste under the glaze. In the colored stoneware of the province of Kuang-tung the name of the potter occurs more frequently, being stamped in the paste under the foot of the piece, so that the inscription appears either in intaglio or in relief. The mark (No. 12) *Ko Ming hsiang chih*, "Made by Ko Ming-hsiang," for instance, is not uncommon on vases of reddish paste from these potteries, of such archaic aspect that they have been mistaken for ancient specimens of the *Sung* dynasty.

One curious seal, shown in No. 13, taken from an antique crackle vase of porcelain of gray tone, decorated with propitious inscriptions worked in reserve and filled in with colored glazes of the *Ming* period, gives the name of an individual potter. Read in inverse fashion, from left to right, it is *Wu Chên hsien yao*—i. e., "Pottery [from the Kiln] of Wu Chên-hsien."

堂益
製石

No. 8

堂養
製和

No. 9

堂大
製樹

No. 10

玉聚
堂順

No. 11

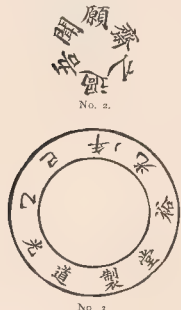
祥
製明

No. 12

品
製盛

No. 13

Another mark which must not be omitted from the list is that of Hao Shih-chiu, the celebrated and scholarly potter who flourished at Ching-tê-chên in the reign of Wan-li (1573-1619)—a poet, too, whose merits were often sung in contemporary verse. He chose as



his sobriquet *Hu yin Tao jên*, "The Taoist hidden in a pot" (No. 1), a sympathetic device for a ceramic artist, which was adopted from an old legend of a Taoist recluse who, according to an ancient book on the Taoist Immortals, possessed the magic faculty of concealing himself within the pilgrim's gourd which he carried on his girdle. This mark was inscribed by him underneath his delicate eggshell winecups of pure white and dawn-red tints, each of which was said to have weighed less than the forty-eighth part of a Chinese ounce. A verse may be quoted here which a fellow-poet wrote to him:

道壺
人隱
No. 1

"In your search after the philosopher's stone, you strive in the market place.
Far from the rustling furs and changing clouds, your heaven is a teapot.
I know you, sir, only as the maker of those dawn-red winecups,
Fit to be launched from the orchid arbor to float down the nine-bend river."

The last stanza refers to the *Lan T'ing* or "Orchid Pavilion," where, in the fourth century of our era, a party of celebrated scholars used to meet to drink wine and compose verses. The scene with the cups floating down the river has been a favorite subject for Chinese pictorial art ever since.

This section may be closed by two unusually elaborate hall-marks, both of which happen to be written in circular form. The first (see No. 2) comes from the foot of a large rice-bowl, decorated with flowers, fruit, and birds, in enamel colors of the *Ch'ien-lung* period. Our Chinese wood engraver, who was instructed to mark the top of each block for the benefit of the printer, was nonplussed by this one, and when asked why he had omitted the usual mark, he exclaimed, "How could I tell where to begin to read?" To obviate this difficulty, we have put it with the first character at the top, and, proceeding in the ordinary way to the left, we find the quaint inscription, *Yuan wen wu kuo chih chai*, "The Retreat [*chai*] where I wish to hear of my transgressions."

The second (see No. 3), which is penciled in red round the circumference of the hollow foot of a tazza-shaped bowl, exhibits, in combination, the *nien hao*, the cyclical date, and the hall-mark of the maker. It is read, *Tao kuang yi ssü nien Kuang yü t'ang chih*—i. e., "Made at the Hall of Brilliance and Riches, in the cyclical year *yi-ssü* of the reign of *Tao-kuang*." This year will be found, on referring to the Tables in the last chapter, to correspond to A. D. 1845. The bowl, which is mounted upon a tall, hollow stem, spreading at the foot, is decorated in blue, with the eight Taoist genii crossing the sea, the intervals being occupied by waving fillets, and the stem covered with sea-waves; the interior of the bowl is painted with a large circular *shou* ("longevity") symbol, encircled by a ring of five bats, emblems of the *wu fu*, or five happinesses or blessings, namely, longevity, riches, peacefulness and serenity, the love of virtue, and an end crowning the life.*



FIG. 81.—Tall Ewer, painted in blue, with phoenixes and storks flying in clouds in the characteristic style of the Ming dynasty, mounted in metal and studded with turquoises and garnets.

* See Mayer's *Chinese Reader's Manual*, p. 312.

3. MARKS OF DEDICATION AND FELICITATION.

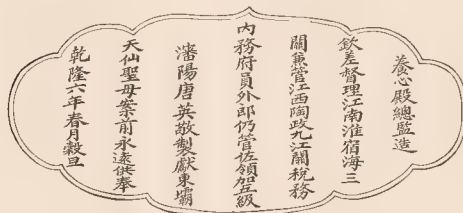
This heading is selected to comprise all the marks, not included in the last class of "Hall-Marks," that imply dedication to some particular institution, individual, or purpose, as well as those expressive of wishes of happy augury for the future possessor of the piece. The next heading, "Marks of Commendation," will take the remainder of the written marks—viz., those eulogizing the material or referring to the decoration of the porcelain. Some of the hall-marks might have come under these headings, as the official in charge of the imperial manufactory will sometimes have a set of sacrificial vases, or a dinner service, inscribed with the hall-mark of the friend or patron for presentation to whom it was specially made; or the potter, as we have seen, will choose a hall name descriptive of the jadelike texture of his porcelain or the brilliancy of its color. It was more convenient, however, to treat the hall-marks separately.

樞府

No. 1.

One of the earliest marks of dedication is that of (No. 1) *Shu fu*, "Imperial palace," which was inscribed on some of the porcelain made for the use of the emperor during the *Yuan* or Mongol dynasty (1280-1367). We shall find a specimen described in our manuscript album of the sixteenth century, in which this mark is incised on the foot of a little vase underneath the ivory-white glaze. The decoration of this vase consists of dragons and cloud-scrolls lightly etched in the paste; and the author, in his description of the piece, gives us the interesting information that the porcelain of this period was fashioned on the lines of that of the *Ting-chou* manufacture of the early *Sung* dynasty, and that it in turn supplied models for the pure white porcelain which distinguished the reigns of *Yung-lo* and *Hsüan-tê* of his own (*Ming*) dynasty, which was also ornamented with designs incised at the point underneath the glaze.

The sacrificial vessels intended for use in religious worship often used to have the object for which they were designed marked upon them, like the white altar cups of the reign of *Hsüan-tê* (1426-35), which were inscribed 壇, *t'an*, "altar," according to the author of the *Po wu yao lan*. The same book describes sets of white altar cups made at the imperial factory in the reign of *Chia-ching* (1522-66), which were marked inside with the characters 茶, *ch'a*, "tea"; 酒, *chiu*, "wine"; 薑湯, *tsao t'ang*, "decoction of jujubes"; and 薑湯, *chiang t'ang*, "decoction of ginger"; indicating the different offerings presented in the cups when the emperor officiated at the Taoist altar.



No. 2

ters, indicating that it was a ritual vase "made for the temple of Fou lou tsiang in [1636] the ninth year of *T'sung-chêng*, in summer, on a propitious day." Marks of this reign, the last of the *Ming* dynasty, are very rare, and there is no little reason for regarding them as, for the most part, apocryphal.

The longest I have met with is that reproduced above in No. 2. It is inscribed on the base of a pricket candlestick of elaborate design, painted in blue with conventional scrolls and formal foliations, one of a pair twenty-eight inches high, now in my own possession. They were made in the year 1741 (the sixth of *Ch'ien-lung*), by T'ang Ying, the famous director of the imperial porcelain manufactory, the successor of the still more illustrious scholars and artists Lang and

Inscriptions of dedication to particular temples are not uncommon, and are often lengthy. Jacquemart quotes one (*loc. cit.*, page 166) inscribed on a trumpet-shaped vase, which is composed of twelve characters,

PLATE XIV

TWO PIECES OF K'ING HSI
BLUE AND WHITE.

TALL TWO-HANDLED
CUP AND COVER (K'ing
Wan), with each cup handle

finishing in the form of two dragons
which grasp the rim and between
their wings, feet, and tails, etc., etc.
were added to a total body shaped
like an urn of four feet design.
The cover, which is the cup, is in-
scribed in pale blue of pure blue, with
concentric circles of painted points
bordered with white flowers on a blue
ground. The intervals on the cup
are filled with groups of the para-
phrases of the scholars and artists,
birds, swallows, brutes in pairs, water
resplendent, and a red picture, all in
relief with white fillets, and mixed
with twisted scrolls and double dia-
monds, symbols of literary success.

2. SMALL JAR (Hsiao Kuan)
painted in bright blue in the early
K'anghsi style (1662-1722), with
lotus flowers and reeds, growing in
water, flying insects, and lightly
sketched floral sprays. The front of
the vase displays, in an interval left
in the floral decoration, a quartered
medallion containing the sacred Chri-
tian monogram I. H. S., with a cross
above, and three nails meeting in a
point below.



THE PLACE OF A WOMAN

ALL THE WAYS OF
WISDOM

THE PLACE OF A WOMAN

THE PLACE OF A WOMAN

THE PLACE OF A WOMAN

THE PLACE OF A WOMAN

THE PLACE OF A WOMAN

THE PLACE OF A WOMAN

THE PLACE OF A WOMAN





Nien, and dedicated by him to a Taoist temple at Tungpa, a town situated on the northern bank of the canal which connects Tungchou with Peking.*

"Reverently made by T'ang Ying of Shên-yang, a Junior Secretary of the Imperial Household, and Captain of the Banner, promoted five honorary grades, Chief Superintendent of Works in the palace Yang-hsin Tien, Imperial Commissioner in Charge of the three Customs Stations of Huai, Su, and Hai, in the province of Kiangnan, also Director of the Porcelain Manufactory, and Commissioner of Customs at Kiukiang, in the province of Kiangsi; and presented by him to the Temple of the Holy Mother of the God of Heaven at Tungpa, to remain there through time everlasting for offering sacrifices before the altar; on a fortunate day in the spring of the sixth year of the Emperor Ch'ien-lung."

Among marks of dedication to institutions I will quote two. One is a seal mark shown in No. 1 (*Burlington Fine Arts Club Catalogue of Blue and White, loc. cit., Plate II, Fig. 17*), from a plate with flanged brim decorated with eight horses reserved in white on a delicate blue ground, which is to be read *Shu-ch'ang*,

indicating that it was made for the Shu-ch'ang Kuan, a college of the Hanlin Yuan, the national university at Peking.† The other (see No. 2) is a mark in the plain character (Franks' *Catalogue, loc. cit., Plate XII, Fig. 150*), *Shuai fu kung yung*, "For the public use of the general's hall," from an old bowl painted in blue, with four-clawed dragons emerging from the sea and pursuing jewels in the clouds.

Two marks of more private character are (No. 3) *Shêng yü ya chí*, "For the Elegant Circle of Revered Friends," and (No. 4) *Yü lai*, "For Coming Friends"; both of which occur on porcelain painted in blue, of no great artistic value.

Porcelain utensils are sometimes ordered from Ching-tê-chên by shops in different parts of China to be inscribed with the hall-name of their firm and an advertisement of the wares sold there, and we will give one specimen here as an example. It is a little circular gallipot of fine porcelain, decorated in blue on



FIG. 83. Blue and White Bottle of the K'ang-hsi period, with floral emblems and felicitous symbols.

the cover, with a son offering a present to his aged parents, and on the sides with a landscape, which has underneath an inscription written in underglaze blue in five columns, to



FIG. 82.—Wine-Pot, molded in the form of the character *fú*, "happiness," decorated in soft-toned colors of early K'ang-hsi date.



No. 1

公師
用府

No. 2

雅聖
集友

No. 3

友
來

No. 4

* This temple, like so many of those in the vicinity of Peking, is now in ruins. The candlesticks formed part of the sacrificial set of five vessels (*Wu tung*) made for the principal altar of the temple. I saw the two flower vases with trumpet-shaped mouths belonging to the set, but their inscriptions had been purposely erased. The tripod incense burner which once figured as the centerpiece of the altar set had long before been broken and lost.

† See Mayer's *Chinese Government*, p. 25.

indicate the particular shop for which it was made. This reads, *Ching tu Chêng yang mên wai Ta shan lan hsi t'ou tu pei Yun hsiang ko hsiang luo shou yao p'u* (see No. 1); which may be translated, "Yun Hsiang Ko, or 'Cloudy Fragrance Hall,' a shop for scented wares and pre-

pared drugs, at the west end of the Ta-shan-lan, on the north side of the street, outside the Great South Gate of the Capital [Peking]."

The only Mongol mark that I have ever seen inscribed on porcelain may be classed as a mark of dedication. It occurs penciled in surface red on the bottom of bowls and saucer-shaped dishes of three different sizes, forming a dinner service, decorated with bright enamel colors and gold in the style of the imperial ware of the *Tao-kuang* period. The interior contains Buddhist symbols of happy augury alternating with longevity characters; the exterior is occupied by the seven precious emblems of a *chakra-vartin*, or universal sovereign, posed upon lotus thalami on a floor of sea waves, and delineated in the traditional manner of the Lama sect. The inscription written within a panel (see No. 2) is *Baragon Tumed*, in Mongolian script. This is the name of the Right or Western Wing of the Tumed Banners, a principality of southern Mongolia. A daughter of the Emperor *Tao-kuang* was given in marriage to the hereditary prince of these Mongols, who was granted a palace in Peking, and the service with this mark was no doubt made at the imperial manufactory at the time as part of the wedding outfit.

Marks of felicitation are very common, and occur on porcelain of all periods, more especially on articles intended for presents. One of the most common is the *Shuang hsi*, or "twofold joy" symbol (No. 3), the special emblem of wedded bliss, a combination of two *hsi* ("joy") characters placed side by side. This symbol is pasted on the lintels of the door on the happy occasion, and is also inscribed on porcelain articles intended for wedding presents either as a mark or as part of the decoration. Two forms of it are published in Hooper's *Manual* (*loc. cit.*, page 198), but wrongly deciphered, "(?) *Ke*, a vessel, vase, ability, capacity."

A curious combination of a date-mark with a felicitous formula (see No. 4) has been taken from the bottom of a set of saucer-shaped dishes, decorated in blue and white of the *Ming* period, where it was found penciled in blue in antique script. The square panel in the middle inclosing the motto *T'ê hua chiang ch'un*, "Virtue, Culture, and Enduring Spring," is surrounded by a circle inclosing the inscription *Wan li nien tsao*, "Made in the reign of *Wan-li*" (1573-1619).

A mark of the same period occurs in the Franks Collection (*Catalogue, loc. cit.*, Plate VI, Fig. 74) with the inscription, written as a legend of a medal pierced with a square hole, in the form of an ordinary Chinese "cash" (see No. 5), which reads, *Ch'ang ming fu kuei*, "Long Life, Riches, and Honor." It is taken from a shallow bowl, five and a quarter inches in diameter, which is described in the following words: "In the inside is a circular medallion with a stork amid clouds, painted in a dark blue; round this a broad band of pale green, over which is a running pattern in gold consisting of flowers and scrolls; outside, two branches of flowers with a bird on each, painted in dark blue. The same mark occurs on a bowl of similar decoration in a German mounting of silver gilt of the sixteenth century." We find the mark in the Walters Collection upon the tall ewer of graceful form (Fig. 81) decorated in the style and coloring of the *Wan-li* period, with blue phoenixes and storks flying among clouds. It is studded all over with uncut turquoises and garnets arranged alternately, mounted in gilded settings of Persian or Indian workmanship, shows traces of gilded rings, and is fitted at the upper and

雲欄陽
香西門
閣頭外
鋪路都
貨北正
北柵

No. 1



No. 2



No. 3



No. 4



No. 5

lower rims and at the end of the spout with engraved metal mounts. The mark is written underneath in underglaze blue encircled by a double ring. Among other marks of similar meaning are (No. 1), *Fu kuei chiang ch'un*, "Riches, Honor, and Enduring Spring"; and (No. 2) *Fu kuei chia chi*, "A Perfect Vessel of Wealth and Honor," which is found on old specimens of blue and white, inscribed both in the ordinary character and in the seal script.

The most frequent vows of the Chinese are offered for the threefold blessings of happiness, rank, and longevity, and the deities who confer these gifts are the most ardently worshiped of any. We shall find the three gods constantly represented upon porcelain, with their respective characters, perhaps, in the background. See, for example, the vase illustrated in Plate XVIII, which is blazoned with the two large characters, *Fu*, "Happiness," and *Shou*, "Longevity," interrupted by round medallions containing pictures of the corresponding divinities. Sometimes a piece of porcelain is actually molded in the form of the last two characters, like the wine-pots of the reign of *K'ang-hsi* decorated *sur biscuit*, of which Fig. 82 offers a conspicuous example. It is fashioned in the shape of the character *Fu*, "Happiness," has a cover formed

長春
富貴

No. 1.



No. 2

福祿壽

No. 3.

福祿壽

No. 4



No. 5

One of the forms of the mark *lu*, "rank," is shown here (see No. 5), taken from a saucer-dish of brilliant blue and white attributed to the *K'ang-hsi* epoch. But of them all, the character *shou* ("longevity") is the most frequent and variable, and it is found in an endless variety of shapes, in circular, oval, and diamond-shaped medallions, in addition to the ordinary oblong forms. One of the oblong forms is inscribed on the snuff-bottle shown in Fig. 102. An oval form is seen in the right-hand panel upon the blue and white vase (Fig. 83), the other panel in front displaying the seal character *ch'ien*, "heaven." Three of the circular medallions are displayed upon each of the two basket-work bands encircling the crackled vase (Fig. 84). One of the oblong forms of the character *shou*,



FIG. 84. Vase of buff-colored crackle, with longevity characters in relief on reserved biscuit bands of black



FIG. 85.—Tall Double Gourd Vase, decorated in brilliant enamel colors of the K'ang-hsi period

often found on good blue and white porcelain of the kind that used to be highly appreciated in Holland, is commonly known there as the "spider mark" (see No. 1).



FIG. 85.—Statuette of K'uei Hsing, the star-god of literature, posed upon a fish-dragon, painted in enamel colors.

The *fylfot* or *svastika* symbol, the peculiar variety of the cross with the four arms bent at right angles in the same direction, which dates from prehistoric times and is found in all parts of the world,* occurs in China as a mark on porcelain, either plain or inclosed in a lozenge with looped angles, or enveloped in a waving fillet. This symbol is clearly shown in Plate LXII, in a small panel upon the swelling neck of the vase, where it alternates with the "jewel" symbols. It is a synonym of *Wan*, "10,000," in Chinese, and two or four of these symbols are often interwoven symmetrically with the circular form of the *shou* character so as to form an ornamental monogram, to be read *Wan shou*, "For myriads of ages." This is the special birthday vow of his subjects for the Emperor of China, and it corresponds to the Persian "O King, live forever!" The monogram with two *svastika* symbols, one on either side, is displayed prominently in the center of the pilgrim bottle illustrated in Fig. 50, developed, as it were, in the bosom of a sacred lotus blossom. Fig. 85, the gourd-shaped vase enameled in *K'ang-hsi* colors with rich designs of floral brocade pattern, also exhibits on the neck a combination of red *svastika* and yellow *shou* symbols.

Many of the marks which are passed by as undecipherable are curious forms of these "happiness" and "longevity" symbols. The mark (No. 2) which is found in the Burlington Fine Arts Catalogue (*loc. cit.*, Plate II, Fig. 15), taken from a Chinese basin decorated in blue with alternate asters and lotuses, is strangely deciphered there as "To-da-kichi-hei, probably name of maker." It is highly improbable that any one with this curious name, which is Japanese, if anything, had to do with the making of it. I should venture to read the scrawl as simply a variation of *Fu shou*, "Happiness and Longevity."

Another vow of similar meaning is often found inscribed in large antique characters upon bowls as part of their external decoration, or put underneath as a mark, written either in the seal character or in common script. It is read (see No. 3), *Wan shou wu chiang*, ["May you live for] myriads of ages, never ending!" A second mark of this kind is *Fu shou shuang ch'ian*, "Happiness and long life both complete." A longer mark (No. 4) is the oft-repeated formula, *Shou pi nan shan chiu, Fu ju tung hai*, "The longevity of the southern hills, the happiness of the eastern seas." We shall find a still more extended version of this propitious formula directed to be penciled upon blue and white bowls in the imperial factory during the *Ming* dynasty in the reign of *Chia-ch'ing* (1522-66), viz., *Shou pi nan shan chiu, Fu ju tung hai shên*—i. e., "May your life be longer than that of the southern hills, your happiness as deep as the eastern seas!" The "isles of the blessed" are placed by the Taoist legend-mongers somewhere in the Eastern seas, and their "star of longevity shines down from the southern heavens upon immemorial hills." The last felicitous mark of this kind that we will give is (No. 5), *T'ien kuan ts'ü fu*, "May the rulers of heaven confer happiness!"

The single propitious characters, 吉, *chi*, "good fortune," 發, *fa*, "prosperity," and 慶, *ch'ing*, "congratulations," occur as marks; also the propitious combinations (No. 6), *Ta chi*, "Great good fortune," and (No. 7) *Chi hsiang fu i*, "Good fortunes and wishes fulfilled," the last mark being written usually in the seal character, as in that given here.



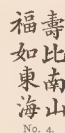
No. 1



No. 2



No. 3



No. 4



No. 5



No. 6



No. 7

* *La Migration des Symboles*, par le Comte Goblet d'Alviella, Paris, 1891, v, chap. II, De la Croix Gammée.



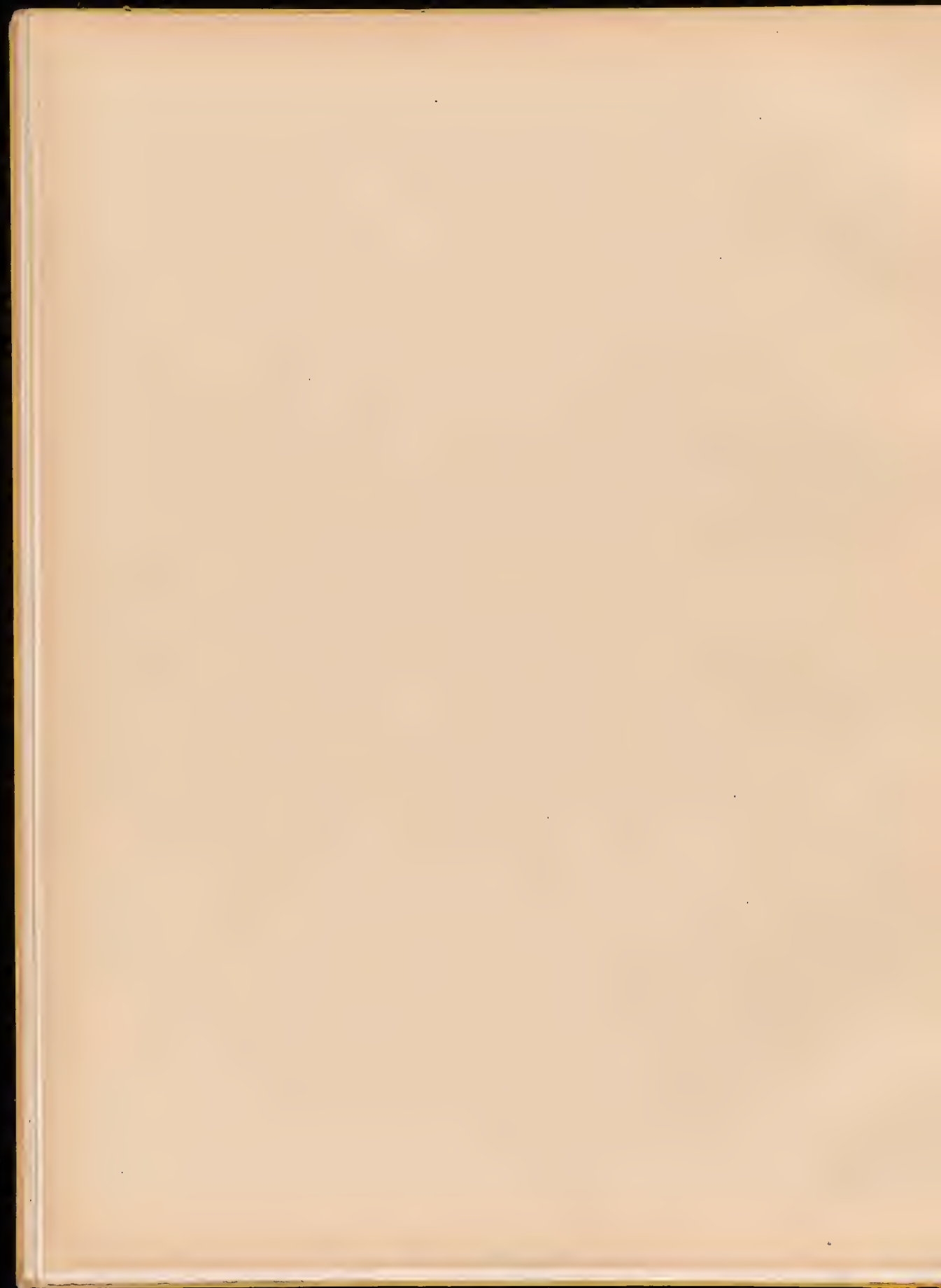
PLATE XV

CELADON BRUSH CYLINDER

BRUSH CYLINDER (Pi Tong), 9 inches high, of tall, slender form, modeled in the shape of a section of bamboo, with a double ring worked in relief in the paste near the foot, between two lightly etched bands of scrolled design. A Ch'ü-lung, the dragon of archery, bronze, is represented in salient relief as coiled around the tube, with scowling head and bristling mane, having flames proceeding from the shoulders and flanks. The cylinder is enameled with a celadon glaze of grayish-green tint, contrasting with the dragon, which is invested with a white enamel. The bottom is also celadon, leaving a wide encircling rim where the grayish biscuit is visible.

Period Kang-hsi (1662-1722)





A mark often found on the cylindrical vessels, which are used by the Chinese writer or artist as brushpots (*pi-t'ung*), is *Wên chang shan tou*, "Scholarship equal to the Hills and the Great Bear" (see No. 1), implying the wish that the happy possessor, when he wields his brush-pencil, may attain the exalted heights of the Tai Shan, the ancestral mount of China, and of the *pei tou*, the polar constellation, the celestial abode of his special deity, the god of literature, whose image appears in Fig. 86. The mark of (No. 2) *Chuang yuan chi ti*, "May you obtain the degree of chuang-yuan!" occurs also on cylinder vases of this kind. This degree is the highest attainable in the state examinations, and the chief object of ambition for every candidate as a first step upon the ladder leading to high official rank.

山文及狀
斗章第元

No. 1

No. 2

鼎奇鼎奇
之石之玉
珍寶珍寶

No. 3

No. 4

如奇如奇
玉珍玉玩

No. 5

No. 6

珍博寶文
玩古鼎玉

No. 7

No. 8

錦南珍器
玉川藏

No. 9

No. 10

4. MARKS OF COMMENDATION.

This heading is intended to comprise the rest of the written marks on porcelain, those that refer to the quality of the material, comparing it to fine jade and other rare stones and jewels, or to the character of the decoration with which the piece is painted. They go back as far as the *Ming* dynasty, and are frequently found penciled in seal characters, as well as in common script, on specimens dating from the *Wan-li* period (1573-1619).

A few of these eulogistic marks selected from the many are:

(No. 3) *Chi shih pao ting chih chén*, "A gem among precious vessels

of rare stone"; (No. 4) *Chi yü pao ting chih chén*, "A

gem among precious vessels of rare jade," in which the

character *pao*, "precious," is written in a contracted form;

(No. 5) *Chi chén ju yü*, "A gem rare as jade"; (No. 6)

Chi wan ju yü, "A trinket rare as jade"; (No. 7) *Po ku*

chên wan, "A jeweled trinket of antique art"; (No. 8) *Wên yü pao ting*, "A

precious vessel of worked jade"; (No. 9) *Nan chuan chên yü*, "Brocade jade

of Nan-chuan," an ancient name of Ching-tê-chên, which it derived from its

situation on the "southern" bank of the Chang "river." A mark of commendation

in the seal script, which is found upon blue and white pieces, is (No. 10)

fo shên chên ts'ang, "To be treasured like a gem from the deep"; it occurs

also in the common character.

Among two-character marks of similar signification are: (No. 11) *Hsi yü*, "Western jade"; (No. 12) *Chên yü*, "Precious jade"; (No. 13) *Wan yü*, "Trinket jade"; (No. 14) *Chên yü*, "Genuine jade"; (No. 15) *Yü chên*, "Jade jewel"; (No. 16) *Chên wan*, "Precious trinket"; (No. 17) *Ya wan*, "Artistic trinket"; (No. 18) *Pao shêng*, "Of unique value"; and (No. 19) *Ku chên*, "Antique gem." A quaint mark, found underneath a blue and white cup, is (No. 20) *Yung shêng*, which means "Ever full," if it refer to the cup, "Ever prosperous," if it be the hall-name of the potter.

Any of the above characters may occur singly as marks, and we very often find *Yü*, "jade," *Chên*, "gem," *Pao*, "precious," etc. The mark *Ch'uan*, shown in No. 21, signifies "perfect," and is one of the most frequent. Some services of porcelain are inscribed underneath with different single characters, which are intended to be read consecutively to form sentences when the plates or dishes are arranged in proper order. The copper "cash" of the first half of the seventeenth century were also cast with single characters on the reverse, which could be read consecutively when a series of the coins happened to be available, so that this curious practice is not peculiar to porcelain.

西珍
玉玉

No. 11.

No. 12.

玩真

玉玉

No. 13.

No. 14.

玉珍

珍玩

No. 15.

No. 16.

雅寶

玩勝

No. 17.

No. 18.

古永

珍盛

No. 19

No. 20.

全

No. 21.

Marks referring to the decoration are not so common as those praising the make. Two have already been given, *Shan kao shui ch'ang*, "The hills are lofty, the rivers long," found on pieces painted with landscapes, and the mark *Yung ch'ing ch'ang ch'un*, "Ever-flourishing, enduring spring," which applies to the floral decoration of the bowl as well as to the name of the palace of the empress dowager for which the dinner service on which it occurs was made.

A mark (see No. 1), *Tsai ch'uan chih lo*, "[I] know that they rejoice in the water," found upon porcelain decorated with fishes and water-plants, and evidently referring to the subject, requires a word of explanation. It is taken from the works of Chuang Tzū, the celebrated philosopher of the fourth century B. C., who is related to have had the following discussion with Hui Tzū, a rival philosopher.

Chuang Tzū.—How the fish are enjoying themselves in the water!

Hui Tzū.—You are not a fish. How can you know?

Chuang Tzū.—You are not I. How can you know that I do not know that the fish are rejoicing?

Another mark referring to the subject of decoration occurs upon saucer-shaped dishes painted in colors with lotus flowers and reeds (see No. 2), *Ai lien chên shang*, "Precious gift for the lover of the lotus." The mark (No. 3) *Tan kuei*, "Red olea fragrans," a floral metaphor for literary honors in



FIG. 87.—Ch'ien-jung Eggshell Vase, artistically decorated in sepia tints.

China, is found inscribed underneath bowls decorated inside with a scholar holding a branch of this symbolical flower.

The private seal of the artist-decorator, which is usually attached to the painting or appended to the scraps of verse which accompany the picture, like the seal on the beautiful *K'ang-hsi* vase illustrated in Plate VI, which is the studio name or *nom de plume* of the artist, (see No. 4) *Wan shih chü*, "The Myriad Rock's Retreat," or the seal on the little winecup in Fig. 71, which is simply *Shang*, "A



FIG. 88. K'ang-hsi Vase, with a pale-blue body, a coffee-brown ring round the shoulder, and a dragon painted on the neck. European mounts.

gift," is not infrequently found underneath the foot of the piece as a mark. Such marks are found on porcelain of all qualities, and some of the finest pieces of the *K'ang-hsi* period are inscribed with them, especially in the class decorated in enamel colors. The next mark of the same kind (No. 5), inscribed *Chu shih chü*, "The Red Rock Retreat," is taken from a set of *K'ang-hsi* bowls decorated with agricultural scenes, with poems attached, celebrating the successive steps in the cultivation of rice.

Such marks are called by Chinese connoisseurs *chia k'uan*, or "private marks," and are even by them passed by generally as illegible, and as hardly worth the trouble of deciphering. They form the majority of those marks found in every collection of Chinese porcelain which have to be labeled "undeciphered," although a collection of such artists' monograms would not be without interest if arranged in proper chronological order. They are rarely found before the present dynasty, but M. du Sartel (*loc. cit.*, page 105) figures a typical example, "Taken from a vase similar to others marked with the period *Lung-ch'ing*" (1567-1572).

The mark numbered 6 is attached to a stanza of verse written on the back of the charming eggshell vase with undulatory glaze decorated in sepia with a spray of chrysanthemum and a single head of spiked millet, as shown in Fig. 87. The seal, outlined in vermilion, the only touch of bright color, is "Ta," the artist's name, the two characters above it being *Chiu ku*, "The Golden Valley," his place of abode. The verse—

知在
樂川
No. 1.

珍愛
賞蓮
No. 2.

丹
桂
No. 3.

居
No. 4.

居
No. 5.

堂
谷
No. 6.

居
No. 6.

A spray plucked from the garden of Tung-li:

A precious flower rescued from the frosty blast of winter—

is a quotation from the Buddhist monk Wu-k'o, who refers in it to the Tung-li garden of Tao Yuan-ming, the "lover of the chrysanthemum." A pair of vases of the *K'ang-hsi* period, formerly in the Marquis Collection at Paris, like the one in European mounting illustrated in Fig. 88, which have a pale cobalt-blue monochrome body, a ring of dark brown round the shoulder, and a dragon encircling the neck painted in blue and dark brown or maroon, are marked underneath with a typical private mark, a seal (see No. 1) containing two characters, which look like a corruption of *fu shou*, "Happiness and longevity."

It may be useful to give here a table of the Chinese numerals, in their ordinary and more complex forms, as an assistance in deciphering dates. They occur alone, among the earliest marks, engraved underneath flowerpots, saucers, and other specimens of the Chün-chou porcelain of the *Sung* dynasty, which is distinguished for the brilliant colors of its *flambé* glazes.

Yi - - -	一	壹	1
Erh - - -	二	貳	2
San - - -	三	參	3
Ssu - - -	四	肆	4
Wu - - -	五	伍	5
Liu - - -	六	陸	6
Ch'i - - -	七	柒	7
Pa - - -	八	捌	8
Chiu - - -	九	玖	9
Shih - - -	十	拾	10
Pai - - -	百		100
Ch'ien - -	千		1,000
Wan - - -		萬	10,000

5. MARKS IN THE FORM OF DEVICES

This heading is intended to comprise all marks of pictorial character, whether merely ornamental, or symbolical in their signification. As examples of purely ornamental marks, two may be selected for illustration. The first (see No. 2) is taken from a small *K'ang-hsi* plate of the finest quality, painted in blue with four-clawed dragons. The second (see No. 3) occurs on



No. 1



No. 2



No. 3

blue and white, painted for the European market, decorated with foreign designs, and accompanied by inscriptions in foreign letters, often incorrectly written. A tall covered cup and saucer with this mark is illustrated by Jacquemart and Le Blant (Plate XVI, Fig. 1), painted with a medallion containing a European king and queen seated, and with kneeling figures in panels, which has inscribed round the edge, "L'EMPIRE DE LA VERTU EST ETABLI JUS Q'AU BOUT DE L'UNERS [Univers]." Another cup of Oriental porcelain painted in blue, with the same mark, is described in the Franks Catalogue (No. 583) as having a copy of a European picture of the sea, with a siren rising from the waves, and a label inscribed "GARDES-VOUS DE LA SYRENE!"

The symbolical devices are very numerous, and of such varied origin that it will be necessary to consider them in some detail. The Chinese are very fond of the philosophy of numbers, and of arranging all kinds of objects in sets or "numerical categories," and the symbols of divination and of Confucianism, Taoism, and Buddhism are all grouped in this way, usually in sets of eight, the number of the *pa kua*, the eight ancient trigrams. The individual members of the different sets may not all occur as marks, but the groups are so constantly used in the decoration of porcelain, either alone or in combination

with other designs, that it will save repetition to dispose of them here once for all. It will be convenient to arrange the devices under the following five subdivisions:

1. *Symbols of Ancient Chinese Lore.*—*Pa kua* and *Yin yang*. *Pa Yin*, "Eight Musical Instruments." *Shih-erh Chang*, "Twelve Ornaments embroidered upon ancient sacrificial robes."
2. *Buddhist Symbols.*—*Pa Chi-hsiang*, "Eight Emblems of Happy Augury." *Ch'i Pao*, "Seven Paraphernalia of a *chakravartin*, or universal sovereign."
3. *Taoist Symbols.*—*Pa An Hsien*, "Attributes of the Eight Immortals, Emblems of Longevity."
4. *The Hundred Antiques (Po Ku).*—*Ch'in*, *Ch'i*, *Shu*, *Hua*, "The Four Elegant Accomplishments." *Pa Pao*, "The Eight Precious Objects," etc.
5. *Devices intended to be read in "Rebus" fashion.*

1. Symbols of Ancient Chinese Lore.

The most ancient of these are the *Yin-yang* symbol of dualism, which represents the creative monad or ultimate principle, divided into its two elements of darkness (*yin*) and light (*yang*), and the *Pa kua*, the eight trigrams formed by different combinations of broken and unbroken lines, also representing respectively the same two dualistic elements. They are seen modeled upon the four sides of the *flambé* vase illustrated in Plate XXIII, each of the sides of which displays two of the trigrams, separated by the *yin-yang* symbol. This last is represented by the circle in the middle, which is divided by a spiral line into its two essential elements, the negative *yin* and the positive *yang*; the former, the darker half, corresponding to dark-



FIG. 89. *K'ang-hsi* Vase, with relief modeling, filled in and decorated with enamel colors, without underglaze blue or gold.

ness, earth, femininity, etc., the other half corresponding to light, heaven, masculinity, and the like. The trigrams begin with three unbroken lines representing "heaven," and end with three broken lines representing "earth," the intermediate diagrams being different combinations of these two lines, representing vapor, fire, thunder, wind, water, and mountains. A ceaseless process of revolution is held to be at work in Nature, during which the various elements of properties indicated by the diagrams mutually extinguish and give birth to one another, and thus produce the phenomena of existence. The development of the *Pa kua* is attributed to *Fu-hi*, the legendary founder of the Chinese polity, who is believed to have lived early in the third millennium B. C.; a dragon-horse appeared out of the water of the Yellow River and revealed the first plan to him. *Wên Wang*, the virtual founder of the *Chou*, the third of the Three Ancient Dynasties, during his imprisonment at the hands of the tyrant *Shou*, in the twelfth century B. C., devoted himself to the study of the diagrams, and appended to each a short explanatory text. These explanations, with certain amplifications by his son, the famous *Chou Kung*, "Ducal Prince of Chou," constitute the ancient work known as the *Book of Changes*, of the *Chou* dynasty, which, with the commentary added by Confucius, forms the *Yi Ching*, or *Canon of Changes*, the most venerated of the Chinese classics. The entire

system of this work, which serves as a basis for the philosophy of divination and geomancy, and is largely appealed to as containing not only the elements of all metaphysical knowledge, but also a clew to the secrets of Nature and of being, reposes upon the eight trigrams.*

The Eight Musical Instruments, *Pa Yin*, of ancient times, which were made of as many different materials, are found in the decoration of porcelain as a complete set, as well as sometimes, though rarely, separately, as marks. They are:

1. *Ch'ing*, "Sounding Stone," which is suspended upon a frame and struck with a wooden

* See Mayer's *Chinese Reader's Manual*, p. 333; and Legge's *Yi King*, in *Sacred Books of the East*, vol. xvi (Oxford, 1882).

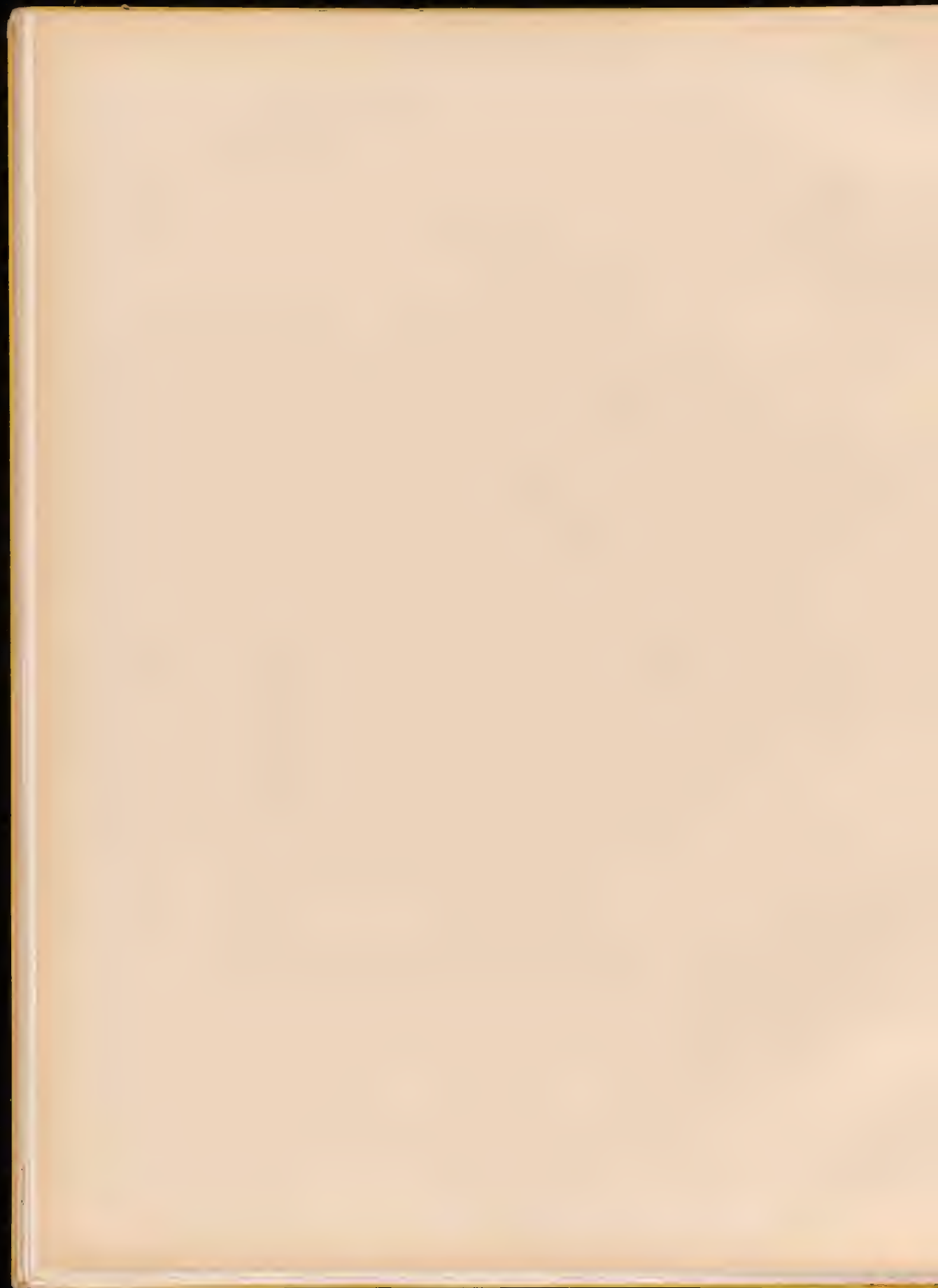
PLATE XVI
TRANSMUTATION SPLASH
VASE

*V*ASE (P'ing), of regular ovoid form, slightly tapering below, where it is excavated to make a circularly rimmed foot, and rounding in above toward the mouth, which is surmounted by the form of a coiling dragon. The Ch'ih-lung, of three-clawed archaic design, is modeled in salient open work relief so as to grasp the rim with its claws, and nearly to enclose it with its serpentine body and long, clinging bifid tail. The vase is enameled with a grayish superficially cracked glaze, exhibiting a rich flame investment vertically splashed with mottled stripes of varied changing tint, passing from light blue through purple and intermediate shades of red into brilliant crimson where the glaze is thickest. The dragon is colored red and partially splashed with the same flame glaze.

The foot is enameled olive-green, with no mark incised; the technique and style of decoration indicate the Ch'ien-lung period (1736-1795), during which this Yao-pien or "furnace-transmuted" glass was much in vogue.







hammer. It is usually made of jade carved in the form of a mason's square, with a hole pierced near the angle for suspension. Being a homonym of *Ch'ing*, "Good Fortune," it often figures with that meaning on the rafters of houses, etc.



2. *Chung*, "Bell," made of metal, clapperless, and suspended, to be struck by a mallet. Bells as well as sounding stones are hung in sets upon frames to produce musical chimes.

3. *Ch'in*, "Lute," with strings of silk. This often occurs as a mark, usually wrapped in its brocaded case.

4. *Ti*, "Flute," made of bamboo.

5. *Chu*, "Box," made of ordinary wood, with a metal hammer inside.

6. *Ku*, "Drum," covered with skin.

7. *Shêng*, "Reed Organ," a mouth instrument dating from very early times, in which the body or wind-chest is made of gourd, with

seventeen reed pipes of different lengths inserted at the top.

8. *Hsüan*, "Icarina," made of baked clay, in the shape of a cone pierced with six holes.

Several of these musical instruments are seen inclosed in small medallions in the decoration of the vase shown in Fig. 89. They may all be found figured in a learned paper on *Chinese Music*, by Mr J. A. Van Aalst,* who is himself a cultivated musician.

The next series of symbols derived from ancient Chinese lore are the Twelve *Chang*, or "Ornaments," with which the sacrificial robes used to be embroidered. They are referred to in the earliest of the Chinese classics, where the Emperor *Shun* desires at this remote period "to see these emblematic figures of the ancients."† The robes of the emperor had all the twelve figures



No. 2

of the emperor had all the twelve figures painted or embroidered upon them; the hereditary nobles of the first rank are said to have been restricted from the use of the sun, moon, and stars; those of the next two degrees were further restricted from mountains and dragons; and by a continually decreasing restriction five sets of official robes were made indicating the rank of the wearers. The figures are taken from an official edition of the *Shu Ching*, or *Historical Classic*, referred to below, the illustrations of which date from the *Sung* dynasty. The series comprises:

1. *Fih*, the "Sun" (No. 1), a disk supported upon a bank of clouds, with the three-legged solar bird inside. In the works of Hwai Nan Tzû, who lived in the second century B. C., this fabulous bird is alluded to as inhabiting the sun. The sun in Chinese dualism is the concrete essence of the masculine principle in Nature, the source of brightness and energy.

2. *Yueh*, the "Moon" (No. 2), a disk supported upon the clouds, containing a hare, under the shade of a cassia tree, occupied with pestle and mortar, pounding the drugs of immortality. The moon is the concrete essence of the feminine principle in Nature; it is inhabited by the hare and the three-legged toad, and there grows the tree (the cassia) which confers immortality on those who eat its leaves. The Chinese "old man of the moon" (*Yueh*



Fig. 90. Chieh, Ritual Wine Vessel, painted in blue with Buddhist emblems.

* *China, Imperial Maritime Customs. Chinese Music*. By J. A. Van Aalst. Published by order of the Inspector General of Customs, Shanghai, 1884.

† *The Chinese Classics*. Translated by Dr. Legge, v. iii. *The Shao King*, p. 80.

Lao) is popularly said to tie together with an invisible cord the feet of those who are predestined to a betrothal.

3. *Hsing Chên*, the "Stars," represented by a stellar constellation of three stars connected in Chinese fashion by straight lines (No. 1).

4. *Shan*, "Mountains," which have been worshiped in eastern Asia from prehistoric times (No. 2).

5. *Lang*, "Dragons," a pair of the fabulous five-clawed scaly monsters (No. 3), resembling somewhat in shape the huge saurians which paleontologists have brought to light in recent years

6. *Hua Chung*, the "Variegated Animal" (No. 4) —i. e., the pheasant, or "flowery fowl" of the Chinese

7. *Tsung Yi*, the "Temple Vessels" (No. 5), used in the services of the ancestral temple, of which one was said to have had the figure of a tiger upon it, another that of a kind of monkey—animals distinguished for their filial piety, according to the commentators on the classics.

8. *T'sao*, "Aquatic Grass" (No. 6).

9. *Huo*, "Fire" (No. 7).

10. *Fên Mî*, "Grains of Rice" (No. 8). These are also often represented on the pierced medallions of ancient jade, the earliest tokens of value in China.

11. *Fu*, an "Axe" (No. 9).

12. *Fu* (No. 10), a "Symbol" of distinction, to which no special signification is attached, and which seems to have been of purely ornamental origin. It is used in the sense of "embroidered," in modern phraseology, and often occurs as a mark on porcelain of decorative character.

2. Buddhist Symbols.

Buddhism was first heard of in China some two centuries before Christ, and Buddhist priests came from India as early as the first century of the Christian era, bringing with them images, pictures, and books, and a knowledge of the elaborate symbolism of the new religion, much of which had been borrowed from pre-existing Indian sources. Lamaism, the Tibetan form of Buddhism, was introduced much later, under the influence of the Mongol dynasty which ruled China in the thirteenth century, and this is the cult which is chiefly affected by the Manchu Tartars who now occupy the throne at Peking.

Of the Buddhist symbols found upon porcelain the most frequent are the eight symbols of good fortune, known by the name of *Pa Chi-hsiang*, *pa* meaning "eight," *chi-hsiang*, "happy omens." They were among the auspicious signs figured on the sole of the foot of Buddha; they are constantly used in the architectural decoration of temples, and are displayed in porcelain, stone, or gilded wood

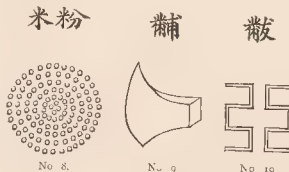
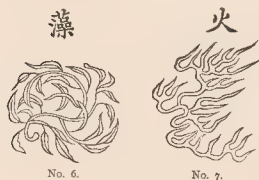
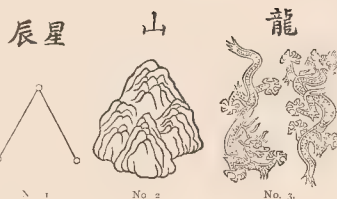


PLATE XVII

K'ANG-HSI VASE DECORATED IN
COLORS

CILUB-SHAPED VASE (Pang-chih Ping), 27½ inches high, decorated in the brilliant enamel colors, with touches of gold, of the best period of the reign of K'ang-hsi (1662-1722)

The decoration is arranged in two large oblong panels and four larger circular panels, displayed upon a ground of floral brocade. The scrolled coral-red ground is studded with chrysanthemum blossoms, alternately tinted apple-green and celadon. The large panel in front has a picture of a gaily plumaged bird perched upon a branch of blossoming prunus, penciled in brown, with red flowers touched with gold, mingled with sprays of bamboo having the leaves filled with bright green and ever-glass blue. The disk of the rising sun is seen above, partly hidden by the clouds of dawn tint, indicated in pale coral-red. The corresponding panel at the back has a bird on a branch of hydrangea shrub, interwoven with sprays of Hibiscus rosa-sinensis.

The circular panels contain landscapes below, smelt above, the Mantia religiosa, with millet and wild pinks in front, the grasshopper perched on a grass, with trifid panicle and single chrysanthemums behind.

The shoulder slope of the vase is decorated above with a band of scrolled chrysanthemum, with large red flowers and green leaves nodding a purple ground, which is interspersed with four foliated medallions containing butterflies. The colors of the gadroon border round the foot, and of the diverse rings of conventional feet and diaper which encircle the upper part of the vase, are perfectly shown in the illustration.







upon the altar of every Buddhist shrine. They are usually drawn round with fillets, and are:

1. The "Wheel" (Chinese *Lun*, Sanskrit *Chakra*), the sacred wheel of the law, which appears whirling in the air enveloped in flames, as the sign of the advent of a *Chakravartti Rājā*, a "Wheel King," or universal monarch (No. 1). This is sometimes replaced by the large hanging Bell (Chinese *Chung*, Sanskrit *Ghaṇṭā*), which is struck with a mallet on its outer rim during Buddhist worship.

2. The "Shell" (Chinese *Lo*, Sanskrit *Śaṅkha*), the conch-shell trumpet of victory, which is also blown during certain religious ceremonies (No. 2).

3. The "Umbrella" (Chinese *Sam*, Sanskrit *Chattra*), the state umbrella (No. 3) held over the head of personages of rank throughout the East, a well-known symbol of sovereignty ("Lord of the White Umbrella").

4. The "Canopy" (Chinese *Kai*, Sanskrit *Dhvaja*), hung with streamers and jeweled tassels (No. 4).

5. The "Flower" (Chinese *Hua*, Sanskrit *Padma*), properly the sacred lotus, a rose-colored variety of the *Nelumbium speciosum*, but often represented in China by a peony or some other flower (No. 5).

6. The "Vase" (Chinese *P'ing*, Sanskrit *Kalāṣa*), which may have a flower and miniature *ju-i* scepter placed inside, or perhaps a trio of peacock's feathers (No. 6).

7. The "Fish" (Chinese *Yü*, Sanskrit *Matsya*), the golden fish, represented in pairs (No. 7), an emblem of fertility.

8. The "Entrails" (Chinese *Chang*, Sanskrit *Śrīvatsa*). The "lucky diagram," an angular knot (No. 8) formed of a line without beginning or end, an emblem of longevity. It was customary in ancient times to cut open the abdomen of the sacrificial victim and to augur from the position of its entrails.

These *Pa Chi-hsiang* form the principal motive of decoration of the blue and white ritual wine-pot in Fig. 90, the swelling body of which is decorated with the set of eight, encircled by waving fillets, and supported by conventional flowers of Indian lotus. The conch-shell, umbrella, and canopy are seen in the picture. The same symbols are molded in relief so as to project upon the scrolled background of the accompanying snuff-bottle (Fig. 91), and one can distinguish on the side illustrated the umbrella and the flame-encircled wheel, flanked by the flower upon the right and the vase on the left. The large pilgrim bottle shown in Fig. 50 has its circumference filled with the same Buddhist emblems of good fortune, while the large round medallions display at the front and back of the vase the eight attributes of the Taoist genii, with other symbols of longevity and happiness. This vase forms altogether a perfect mine of religious symbolism, with the emblems of different religions reposing upon it side by side, in a way that does not strike a Chinese mind as unnatural or inconsistent.



FIG. 91.—Snuff-Bottle, with Buddhist symbols molded in relief.



No. 1



No. 2



No. 3



No. 4



No. 5



No. 6



No. 7



No. 8

The "Seven Gems" (in Chinese *Ch'i Pao*, in Sanskrit *Sapta Ratna*) are taken from the porcelain service which was made for the daughter of the Emperor *Tao-kuang*, who was given in marriage to the Tumed Prince, and which has been already described in the illustration of its Mongol mark of *Baragon Tumed*. They are the attributes of the universal monarch, such as Prince Siddhârta would have been had he not become a Buddha, and they are often figured in Buddhist temples upon the base of his throne. They comprise:



No. 1



No. 2



No. 3



No. 4



No. 5

1. The "Golden Wheel" (No. 1), *Chiu Lan*, the victorious jeweled wheel of a thousand spokes which heralds the advent of a *Chakravartî Râja*, or "Wheel King."

2. The "Jadelike Girl" (No. 2), *Yü Nü*, the beauteous consort, who fans her lord to sleep, and attends him with the constancy of a slave.

3. The "Horse" (No. 3), *Ma*, which appears to symbolize the horse-chariot of the sun, implying a realm where the sun never sets, as well as the celestial steed which springs Pegasus-like from the clouds to deliver the sovereign from any danger. It carries on its back the sacred alms-bowl.

4. The "Elephant" (No. 4), *Hsiang*, the white elephant which was borrowed from Indian Buddhism by the Buddhist kings of Burmah and Siam, and which seems to be Indra's elephant Airâvata. He carries the sacred jewel of the law.

5. "Divine Guardian of the Treasury" (No. 5), *Chu Ts'ang Shên*, the minister who regulates the affairs of the empire.

6. "General in Command of the Army" (No. 6), *Chu Ping Chên*, with drawn sword and tiger shield, who conquers all enemies.

7. "Wonder-working Jewels" (No. 7), *Fu I Chu*, in Sanskrit *Chintâ-manî*, fulfilling every wish. They are figured here as a bundle of jeweled wands bound round with a cord.

The Buddhist symbols which occur most frequently as "marks," either in simple outline or bound with fillets, or inclosed in panels of different form, are the lotus flower (No. 8), which is usually accompanied by a few waving reeds, the palm leaf (No. 9), on which the scriptures were written in ancient times, the pair of fish, the *srivatsa*, or endless knot, and the *svastika* symbol. This last, which has been already referred to, is a mystic diagram of great antiquity and wide distribution, mentioned in the *Râmâyana* and found in the rock temples of India, among all the Buddhistic people of Asia, and even as the emblem of Thor among Teutonic nations. It is one of the sixty-five figures visible on every footprint (*Sriphata*) of Buddha. In China it is the symbol of Buddha's heart—i. e., of the esoteric doctrines of Buddhism—and is the special mark of all deities worshiped by the Lotus School. The images of Kuan Yin, the god (or goddess) of mercy, have sometimes a lotus flower, sometimes a *svastika*, figured on the breast.



No. 6



No. 7



No. 8.



No. 9.

3. Taoist Symbols.

The Taoist set of eight symbols are comprised in the *Pu An Hsien*, the attributes of the eight Taoist genii or immortals. They are:

1. The "Fan" (*Shan*) carried by Chung-li Ch'üan, with which he is said to revive the souls of the dead.

2. The "Sword" (*Chien*) of supernatural power, wielded by Lü Tung-pin

3. The "Pilgrim's Gourd" (*Hu-lu*) of Li T'ieh-kuaï, the source of so many magical appearances.

PLATE XIII

POWDER BLUE DECORATED VASE

CLU B SHAPED VASE. (Pang can
P. 32) is 10 in. high with a ground of
powder blue. In which are reserved
panels, decorated on a light ground in various
colors of the Wang shi style (1662-1722), the
characteristic colors, buff, yellow, red, and
black. The blue ground is originally reserved
with a rich brown in gold of conventional
floral with two branching chains of symbols, of
which only two are now visible.

The reserves are placed in the shape of the
Chinese characters for happiness and longevity,
interrupted in the middle by medallions containing
the figures of the corresponding Taoist deities.
The character Fu, in gold, with a diapered
ground, has a circular medallion in the middle,
with 1. Hsing the shortest of happiness, an
aged personage, leaning upon a gnarled staff at
tended by two pines carrying a pine leaf and
a fly which. The character Shou, at the back,
filled in with a sandstone colored glaze is inter-
rupted by a peach-shaped panel with a picture of
Shou Hsing, the star god of longevity, seated in
the guise of an aged figure with a wrinkled face
and long beard, a branch of his miraculous
peaches thrown across his shoulder, spreading
a red cloud, etc. with a conspicuous spreading
pine on one side of the picture.



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4. The "Castanets" (*Pan*) of Ts'ao Kuo-ch'iu, who always has a pair in his hand.
5. The "Basket of Flowers" (*Hua Lan*), borne by Lan Ts'ai-ho.
6. The "Bamboo Tube and Rods" (*Yu Ku*), a kind of miniature drum carried by Chang Kuo.

7. The "Flute" (*Ti*), upon which Han Hsiang Tzu plays.
8. The "Lotus Flower" (*Lien Hua*) of the virgin damsel Ho Hsien Ku.

The fan is sometimes replaced by the fly-whisk (*ying shua*), the pilgrim's gourd is nearly always accompanied by the crooked iron staff (*kum*) of the lame beggar, and the flower basket by the spade (*chan*) of the florist. These Taoist symbols are constantly met with in Chinese art as architectural designs, patterns of wall paper and domestic furniture, etc., as well as in the decoration of jade, bronze, and porcelain. They occupy the large central medallion on the two sides of the *Ch'ien-lung* pilgrim bottle decorated in colors, shown in Fig. 50, being represented there as bound together in pairs with waving fillets, displayed upon a ground filled with cloud scrolls and sprays of conventional flowers. The palm-leaf fan and the sword are seen tied together, the castanets and the drum with its two rods inside, the gourd, crooked staff, and flute, the basket of flowers and the lotus.



FIG. 92.—The mark shown on the foot of the tall vase in Fig. 93; the sacred *ling-chih* fungus enveloped in tufts of grass.

The emblems of longevity which so frequently occur as marks are mostly of Taoist origin, or connected with Taoist mythological legends, and they may consequently be referred to here. The greatest desire of a Chinaman is for long life, which is reckoned as the first and chief of the five happinesses, and the Taoist hermits, like the medieval alchemists, spend their time in the search after the elixir of immortality.

The most prominent position in the mystical fancies of the Taoists is given to the peach. The most ancient superstitions of the Chinese attributed magic virtues to the twigs of the peach, and the fabulists of the *Han* dynasty added many extravagant details to the legends already existing. The divine peach-tree which grew near the palace of the goddess *Hsi Wang Mu*, whose fruit ripened but once in three thousand years, was celebrated by them as conferring the gift of immortality. The peach as an emblem of longevity is found as a mark (No. 1) in combination with a bat, the homonym of *fu*, "happiness."

A still more common emblem of longevity is the sacred fungus (*ling-chih*), the *Polyporus lucidus* of botanists, distinguished by the brightly variegated colors which it develops in the ordinary course of its growth. When dried it is very durable, and it is placed upon the altar of Taoist temples and often represented in the hands of their deities. It is occasionally seen held in the mouth of a deer, and one of these animals always accompanies *Shou Lao*, the longevity god. The fungus is specially valued when a tuft of grass has grown through its substance, and this is carefully preserved with the dried specimen. The tuft of grass is generally found, too, in the mark, and has been a puzzle to collectors, who have often described the peculiar combination as a cockscomb or some other flower, under the idea that a fungus could not have leaves.

In the mark photographed in Fig. 92, from the foot of one of a pair of blue and white gourd-

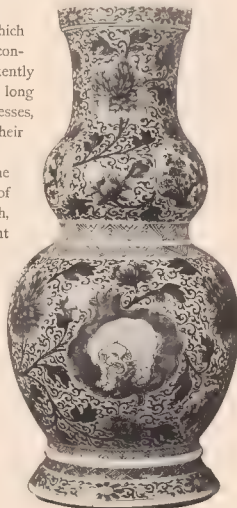


FIG. 93.—Tall Vase, one of a pair, richly decorated in pure cobalt blue with medallions of diverse form in the midst of floral scrolls.

shaped vases of the *K'ang-hsi* period, Fig. 93, the fungus is represented in the middle of five such tufts of grass. In the other mark (No. 1), a more frequent form, it is accompanied by a few blades only.



No. 1.

Three other plants which figure as emblems of longevity are the *Sung, Chu, Mei*, the Pine, Bamboo, and the Prunus, the first two because they are evergreen and flourish throughout the winter, the prunus because it throws out flowering twigs from its leafless stalks up to an extreme old age. The accompanying mark (No. 2), reproduced in facsimile from a large bowl with flaring mouth, decorated inside and out with dramatic scenes in the most brilliant blue, of the *K'ang-hsi* period, is composed of two tiny twigs of prunus blossom encircled by the usual double ring.



FIG. 94.—Large Flat Dish of the *K'ang-hsi* period, decorated in colors, including red, yellow, black, overglaze cobalt blue, pale purple, light green, coffee-brown, and touches of gold.

Among the animal emblems of longevity are the deer, the tortoise, and the stork, all of which occur occasionally as marks. The hare (No. 3) is found more frequently than any as a mark. It is the animal sacred to the moon, where the Taoists believe it to live, pounding with pestle and mortar the drugs that form the *elixir vite*. It is said to live a thousand years, and to become white when it has reached half its long span of life. The stork, in the form that is usually



No. 2.

figured as a mark, is seen inclosed in a small circular medallion in the decoration of the gourd-shaped vase in Fig 85; it is the patriarch of the feathered tribe, attaining a fabulous age, and is the aerial courser of the Taoist divinities, often represented bringing from a paradise in the clouds the tablets of human fate which it carries in its beak. The tortoise is also sometimes seen accompanying the longevity god, and the common felicitous phrase



No. 3.

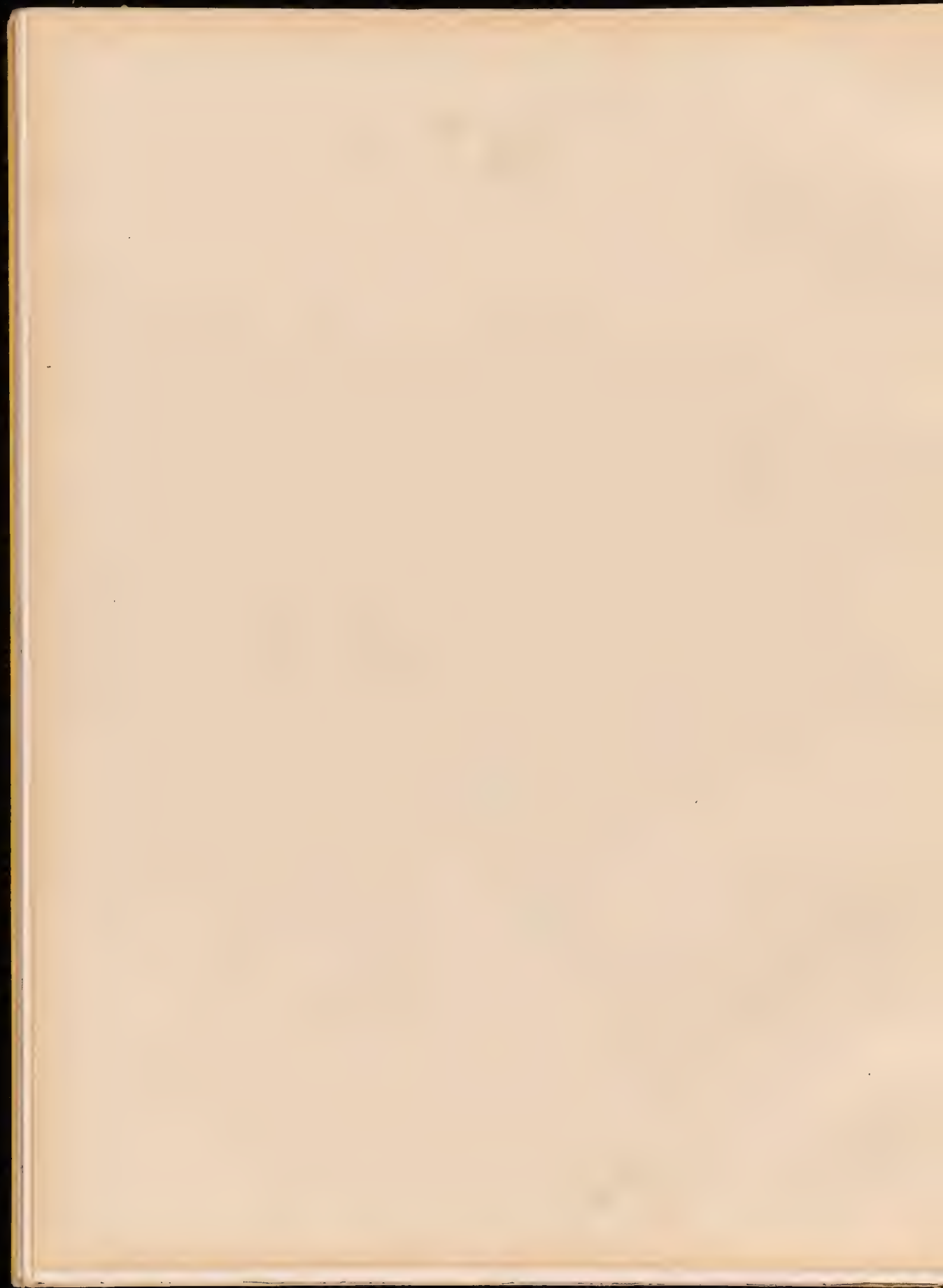


PLATE XIX
IRIDESCENT IRON RUST
VASE

*V*ASE (V'ang), egg-shaped, with a small round mouth and a circularly rimmed foot, enameled with a dark-brown monochrome glaze, thickly speckled with minute points of deep metallic lustrous aspect, and irregularly flecked all over with clouds of vermillion color, the lip being covered with a ring of the same red.

It is a striking example of the 'ieh-hau yu, or "iron-rust glaze," of naturalistic color and unimitable metallic luster. The foot is enameled underneath with a dark olive-brown monochrome glaze of rugose "hubbly" appearance. There is no mark inscribed, although it is evidently an early Ch'ien-lung piece (1736-95).





Kuei ho ch'i shou means, "May your longevity equal that of the tortoise [*kuei*] and stork [*ho*]!" As a mark, however, it is rare in China, although more commonly used in Japan in the form of a tortoise with a hairy tail composed of strings of coniferoid growth.

4. The Hundred Antiques (*Po Ku*).

The expression *Po Ku*, which is constantly used in the description of Chinese art, refers to the almost infinite variety of ancient symbols and emblems, derived from all kinds of sources, sacred and profane, which form a common motive in the decoration of porcelain and other art objects. Although the word "hundred" is used vaguely as a noun of multitude, it is not a mere figure of speech, as it would not be a difficult matter to enumerate more than that number of antique symbols appertaining to this category. These antiques sometimes form the sole decoration of vases; sometimes they are grouped in panels of diverse form, as in the blue and white "hawthorn" jars in which the floral ground is interrupted by medallions; in other cases they are arranged singly within the bands of floral brocade or diaper which encircle the borders of a round dish or other piece.

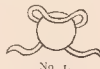
The tall two-handled blue and white cup illustrated in Plate XIV is decorated, for instance, with groups of these symbols, the intervals of the conventional borders of foliated design being filled with paraphernalia of the scholar and artist—books on tables, brushes in vases, water receptacles, and scroll pictures, enveloped with waving fillets and mixed with tasseled wands and double diamonds, symbols of literary success.

The large and beautiful plate (Fig. 94) painted in brilliant enamel colors of the *K'ang-hsi* period, with a broad band of peony scrolls penetrated by archaic dragons around the rim, succeeded by narrower rings of fret, displays in the interior a typical example of the *Po Ku* style of decoration, artistically carried out. The center piece is a tall, graceful vase with rings hanging upon open scrolled handles, decorated with sprays of lotus, standing upon a tripod pedestal, filled with a bouquet of peonies, floral emblems of literary success leading to wealth and honor. A low vase with wide, bulging body, decorated with dragons at the side, holds peacocks' feathers, emblems of high rank. On the other side, a lion-shaped censer upon a four-legged stand is emitting a cloud of incense shaping above into the forms of a pair of storks, symbols of long life and of conjugal felicity. A second set of incense-burning apparatus, a bundle of scroll pictures tied up in a brocaded wrapper, a *ju-i* ("wish-fulfilling") scepter or wand, a musical stone, and other felicitous symbols, and a sword with a paper-weight in the foreground, fill in the picture. The background is a scroll picture partially unrolled to show a pine-clad mountain with pavilions and temples, a representation of the Taoist paradise, the immemorial hills (*Shou Shan*) where their immortal hermits are wont to wander.

The *Po Ku* symbols, like those of the Buddhist and Taoist cults, are also often arranged in numerical categories. The sets most frequently met with are the *Pa Pao* or "Eight Precious Things," and the "Four Accomplishments of the Scholar." These occasionally occur in the ornamental borders of plates and vases, generally bound with fillets, and they are also found singly as marks. The usual set of the *Pa Pao* comprises:

1. A sphere (No. 1), representing a jewel or pearl (*ch'u*), often drawn with effulgent rays issuing from its surface. The dragon is generally depicted in pursuit of such a jewel. It answers to the Buddhist jewel of the law, the special symbol, also, of a universal monarch.

2. A circle inclosing a square (No. 2). This represents a "cash" (*ch'ien*), the ordinary money of the Chinese, which is a round copper coin pierced with a square hole in the center for convenience of stringing. A couple of them may be united by a fillet, or a long line form an ornamental border to a plate. Sometimes the god of riches will be seen emerging from the clouds at night, with a string of such "cash" whirling round his shoulders, in the act of filling a treasure chest, while the guards are sleeping beside it.



No. 1.



No. 2.

3. An open lozenge (*fang-shêng*) with ribbons entwined round it (No. 1). This is a symbol of victory or success. A pair of such objects interlaced make a common symbol, a pattern for jewelry, or worn in the front of the caps of boys, conveying the idea *T'ung hsin fang shêng*, or "Union gives success."

4. A solid lozenge (No. 2), another form of the same symbol (*fang shêng*). A musical stone of jade or a plaque of bronze may be fashioned in this shape.

5. A *ch'ing*, or musical stone of jade (No. 3). Also cast in sonorous metal. Struck with a hammer, it is a very ancient musical instrument, and minute directions for its manufacture are found in old books. A set of sixteen, of different size and thickness, form the *pien ch'ing*, or "stone chime." It is also a Buddhist musical instrument. On account of the similarity of the sound of its name with that of the word *ch'ing*, which means "happiness" and "good luck," it is often seen in symbolical decorations on the rafters of a house, the side of a winecup, etc.

6. A pair of books (*shu*) strung together by a ribbon (No. 4). This symbol is generally found as one of the four which represent the elegant accomplishments of the Chinese scholar, the other three being *ch'iu*, *chi*, and *hua*, the lyre, the chess-board, and scroll paintings.

7. *Ch'ieh*, a pair of horns (No. 5). The rhinoceros horn used to be considered an object of great value in China, and was elaborately carved into winecups, girdle clasps, and many other things. A horn brimming with good things is emblematic of plenty, like the cornucopia of our own classical times.

8. An artemisia leaf (the *ai yeh*, shown in No. 6). A fragrant plant of good omen, used from ancient times for the "moxa." The Buddhist priest at his ordination places small balls of the dried leaves upon his head and ignites them to burn a number of spots into the skin. At the festival of new moon in the fifth month every householder nails to the posts and windows of his house some leaves of the artemisia and sweet flag, tied together in bundles, to dispel noxious influences.

These objects are sometimes seen borne by a procession of fantastic figures representing tribute bearers from abroad. The set is variable, and any one of the members may be replaced by a branch of coral, a silver ingot, a brush and cake of ink, etc., or by a *svastika* symbol, or by one of the Buddhist emblems of good fortune, such as a lotus flower, conch shell, or pair of fishes. These symbols, as the eight aquatic jewels (*Shui pa pao*), represent the treasures of the sea, and are pictured in combination with winged sea-horses and other monsters floating upon the waves of the sea—a common decoration of the interior of bowls and dishes.



No. 1



No. 2



No. 3



No. 4



No. 5



No. 6



FIG. 95.—Decorated in brilliant enamel colors of the K'ang-hsi period, with medallions displayed upon a scrolled ground of coral-red.



FIG. 96.—Vase of the K'ang-hsi period, painted in coral-red, pale green, and gold.

The "Four Accomplishments" of the Chinese scholar—music, chess, calligraphy, and painting—are known by the collective title of *Ch'in Ch'i Shu Hua*, and are represented by the articles named in the title, viz.: (1) a lyre wrapped in its embroidered case; (2) a chess- or rather *go*-board, with round boxes for the white and black "men"; (3) a pair of books placed side by side or tied together with a fillet; and (4) a couple of scroll pictures. They are inclosed in panels within a diapered band encircling the shoulder of the vase illustrated in Fig. 95, and each one of the four occupies a prominent position in the successive panels of the vase shown in Fig. 96, so that it is unnecessary to illustrate them separately. They all occur, besides, as marks. The exercise of the four accomplishments is a common motive of decoration for figure subjects, and some of the finest vases of the *K'ang-hsi* period, both blue and white and brilliantly enameled in colors, exhibit bevy of busy damsels or parties of *literati* gathered in four groups, which are depicted either on the same vase, or on a pair of bowls of the same set, two of the groups being displayed in the latter case on the sides of each of the bowls.

The vase just alluded to (Fig. 96), which is referred to the *K'ang-hsi* period, is decorated in coral red and pale green with touches of gold, with floral brocades and diapered bands of varied pattern, surrounding four large panels with indented corners which are filled with selections of these *Po Ku* designs. The four sides have been separately photographed, to give an idea of the variety of the devices.



FIG. 96. Another panel of the vase shown in Fig. 95

triangular fret, mounted upon a stand, with an emblematic spray of blossoming prunus inside; in the corners a lyre in its brocaded case tied with ribbons, the staff and fan of the mendicant friar, a jar of wine (*ch'iu tsun*) with a ladle inside and a winecup near at hand, a censer decorated with trigrams, and a covered incense box beside it: in the intervals are a waterpot (*shui-ch'ung*), a libation cup, the round "cash" symbol, a lozenge displaying a *svastika* symbol,



FIG. 97.—One of the panels of the vase shown in Fig. 96, exhibiting the *Po Ku* style of decoration.

The first picture (Fig. 96) shows the outline and decoration of the vase; the other three give the successive panels, starting from the first and proceeding round the vase from left to right. The first panel has in the center a three-legged censer of complex form with dentated ribs, and a cover surmounted by a one-horned grotesque lion; the corners are occupied by a folding chess-board, with two boxes for the "men," a pair of horn cups bound with fillets, an open book, and a magic wand (*ju-i*) with its fungus-shaped jeweled head, a cylindrical pot (*pi-t'ung*) with a picture scroll, a feather whisk, and two brushes inside, and a water receptacle with tiny ladle near at hand; two cups and a fluted incense box with palm-leaf cover fill in the intervals.

The second panel (Fig. 97) contains a vase of "hawthorn" pattern interrupted by bands of



FIG. 99.—The fourth panel of the vase shown in Fig. 96.

and two interlacing rings, an archaic form of money and of the earliest hieroglyph representing it.

The third panel (Fig. 98) has as its centerpiece a tripod censer with dentated ribs and upright loop handles; two books, having their volumes inclosed in the usual cloth cases, and a *Fu-i* wand tied with a fillet, *below*, a sacred alms-bowl, the holy grail of Buddhism, reposing on a bed of *Ficus religiosa* leaves, and a pair of castanets, *above*; a palette and pair of brushes, the "cash" symbol, a palm leaf, and the interlacing lozenge-symbol (*fang-shêng*) filling in the intervals.

The fourth panel (Fig. 99) exhibits a tall vase of graceful form, decorated with an archaic dragon, containing a branch of coral and two peacock's feathers, emblems of high rank, with a couple of scroll pictures tied together with a cord half hidden by the vase, a bundle of rolls of silk and a flute, a palm-leaf fan and Buddhist rosary on either side of its neck; a low table with four divisions filled apparently with nuts, having two tea-cups in their saucers beside it, a waterpot and a foot rule, a third small cup, and the interlacing ring-symbol, complete the emblematic decoration.

This is enough to show the great variety of the *Po Ku* symbols. Two of them, which often occur separately as marks, are the *pao ting* (No. 1), or precious censer, a bronze antique with either three or four legs, which is often roughly shaped, so that it was mistaken by Jacquemart for a modeling table; and *fu*, the ornamental symbol (No. 2) which formed one of the designs embroidered in olden times upon sacrificial robes

5. Devices intended to be read in "Rebus" fashion.

The Chinese language being monosyllabic, and having comparatively few vocables to express the myriads of written characters, lends itself readily to puns, and a subclass is necessary for devices of this kind. The idea of *Ling Hsien Chu Shou*—i. e., "The Sacred Genii worshipping the Longevity God"—is involved, for instance, in a floral device consisting of interlacing sprays of polyporus fungus, narcissus flowers, bamboo twigs, and peach fruit;* the fungus is called *ling-chih*, the narcissus, *shui hsien hua*, or "the water fairy," *chu*, "bamboo," is used as a "rebus" for "worship," which has the same sound, and the peach suggests the deity of longevity, whose special attribute it is. Again, a device which often occurs as a mark on porcelain is composed of a bat,



No. 1.



No. 2.



FIG. 100.—Artistically decorated Vase of the Ch'ien-lung period, enameled with a celadon glaze of typical shade

* This floral device is carved in the bottom of a magnificent dish of white jade, the "brush-washer" (*pu-an*) of a Chinese writer or artist, now in the Walters Collection

a peach, and a couple of "cash" united by a fillet, and is read *Fu Shou Shuang Ch'üan*—i. e., "Happiness and Longevity both complete"; the bat (*fu*) is a homonym of (*fü*) "happiness"; the peach is the sacred fruit of longevity (*shou*), and *ch'üan*, the ancient term for "cash," means also "perfect." We have had this last character already as a single mark. Dozens of such curious conceits might be cited.

The richly decorated vase of the *Ch'ien-lung* period enameled in colors with gilding, illustrated in Fig. 100, which has flowers of the four seasons in its four large panels—the magnolia



FIG. 101.—Yung-ch'ing Dish, decorated in brilliant enamel colors, with sprays of magnolia, pyrus, and tree-peony. (Companion to Plate XLVIII.)

yulan and peonia of *spring*, the hydrangea, pinks (*dianthus*) and flags (*iris*) of *summer*, the oak with acorns and russet leaves and the chrysanthemums of *autumn*, the blossoming plum and early roses of *winter*—has the two oblong panels on the neck occupied by an emblematical device

of this kind, which is composed of a chain of symbols hung with knotted ribbons and jeweled beads. It suggests the felicitous motto, *Chi ch'ing yü yü*—i. e., "Good Fortune and Abundance of Riches"; the hanging musical plaque of jade of triangular form (*chi-ch'ing*) suggests the homophone "good fortune"; and the pair of fishes (*yü*) involves the idea of prosperity and abundance (*yü*), which is read with the same vocable, although written with a different character.

The accompanying mark (No. 1) has already been published in the *Franks Catalogue*, so often referred to (Plate VII, 88), taken from a pair of circular trays, which are decorated, in colors with gilding, with ladies engaged in two out of the "four accomplishments," viz., painting and chess. The first exhibits "two ladies, one seated at a table with a brush in her hand, the other (her attendant) standing with a hand-screen behind the former, a stand with vases, etc."; the second has "three ladies seated on a carpet and playing at a game somewhat like chess, in the background a stand



FIG. 102.—Snuff-bottle, inscribed with the character *shou*, "longevity."



No. 1

with vases, stool with tea things, etc." The mark, which is composed of a pencil-brush (*pi*), a cake of ink (*ting*), and a magic wand (*ju-i*) symbolizes the phrase *Pi ting ju-i*—i. e., "May [things] be fixed as you wish!" The same mark occurs also on blue and white porcelain of good style.

The decoration of the pair of eggshell winecups, of which one is shown in Fig. 78, includes another "rebus" in the shape of two flying bats (*fu*), with triangular plaques of jade (*chi-ch'ing*) in their mouths, suggesting the felicitous phrase *Shuang fu chi ch'ing*—i. e., "Twofold Happiness and Good Fortune."

The magnificent *Ying-Ch'eng* dish, illustrated in Fig. 101, would also be suggestive to a Chinese mind, and it would imply, from its floral decoration, the felicitous sentence, *Yü t'ang fu kuei*, or "Jade Halls for the Rich and Noble," the three flowers displayed in the interior of the dish being the magnolia (*yü-lan*), the double pyrus (*hai-t'ang*), and the tree-peony, which is often called the *fu-kuei* flower, as the special floral emblem of riches and high rank. Many of the titles of Chinese art designs are of this alliterative character, and suggest at once the conventional details which make up the composition.



FIG. 101.—An Eggshell Plate, of very fine, white, translucent paste, the decoration, in gold and sepia, composed of an inscription in Arabic. The central design embodies the familiar Mohammedan Confession of Faith; "La ilah illa 'llah wa Muhammad rasul-'a-Rah," or, "There is no deity but God, and Muhammad is his messenger." The border embodies the opening lines of the Qur'an, as commonly recited in prayer. "Bism-i-'l-lah-irrahman-irrahim Al hamdu lillahi rabbi-'l alamin arrahman-irrahim maliku yami-didin. Iyyaka n'abudu wa iyyaka nasta'in. Thallu-'ashir-til-Mustafin Siratu-lasmaa antanta 'alayken. Gafri-l-maghdhi 'alayken wa 'afulla." Which, being translated, reads: "In the Name of God the Compassionate, the Merciful! Praise be to God, the Lord of the Universe, the Compassionate, the Merciful, the Ruler of the Day of Judgment! Thee do we worship, and Thee do we ask for assistance. Lead us in the right path, the path of those upon whom Thou art gracious, and not of those upon whom Thou art angry, nor those who go astray!"

PLATE XX

BUDDHIST ECCLESIASTICAL VASE

VASE (Vase), one of a pair, 16½ inches high, of hexagonal section and complicated outline, elaborately decorated in brilliant enamel colors with gilding, for the altar set of a Buddhist temple; each altar set consisting of a tripod cover and four-pricket candelsticks, flanked by a pair of vases, five pieces in all.

The body of the vase, of reserved conical form, is modeled in the shape of a dhagada, or relic shrine, with a sunk panel in each of the six sides containing a vase, which stands out in relief from the floral background, displaying the sacred symbol of the law surmounted by the trisula symbol. The edges and borders are filled with floral brocades and bands of conventional flowers, sprays of fruit, and birds, relieved by grounds of different color. The neck of the vase, channelled externally, and correspondingly fluted inside, is painted with pendant chains of flowers and jewels, relieved by a red ground. The foot is painted in green, with rings of palmetto foliations on a yellow ground, and with gilded chrysanthemum sprays upon a red ground round the rim.

The interior of the vase and the under surface of the foot are enameled pale green. A small panel is reserved in the middle, underneath, in which is inscribed the seal in underglaze blue, Ta Ching Yung ching nen chih i e. "Made in the reign of Yung-ch'eng (1723-35), of the great Ch'ing [4th century]."

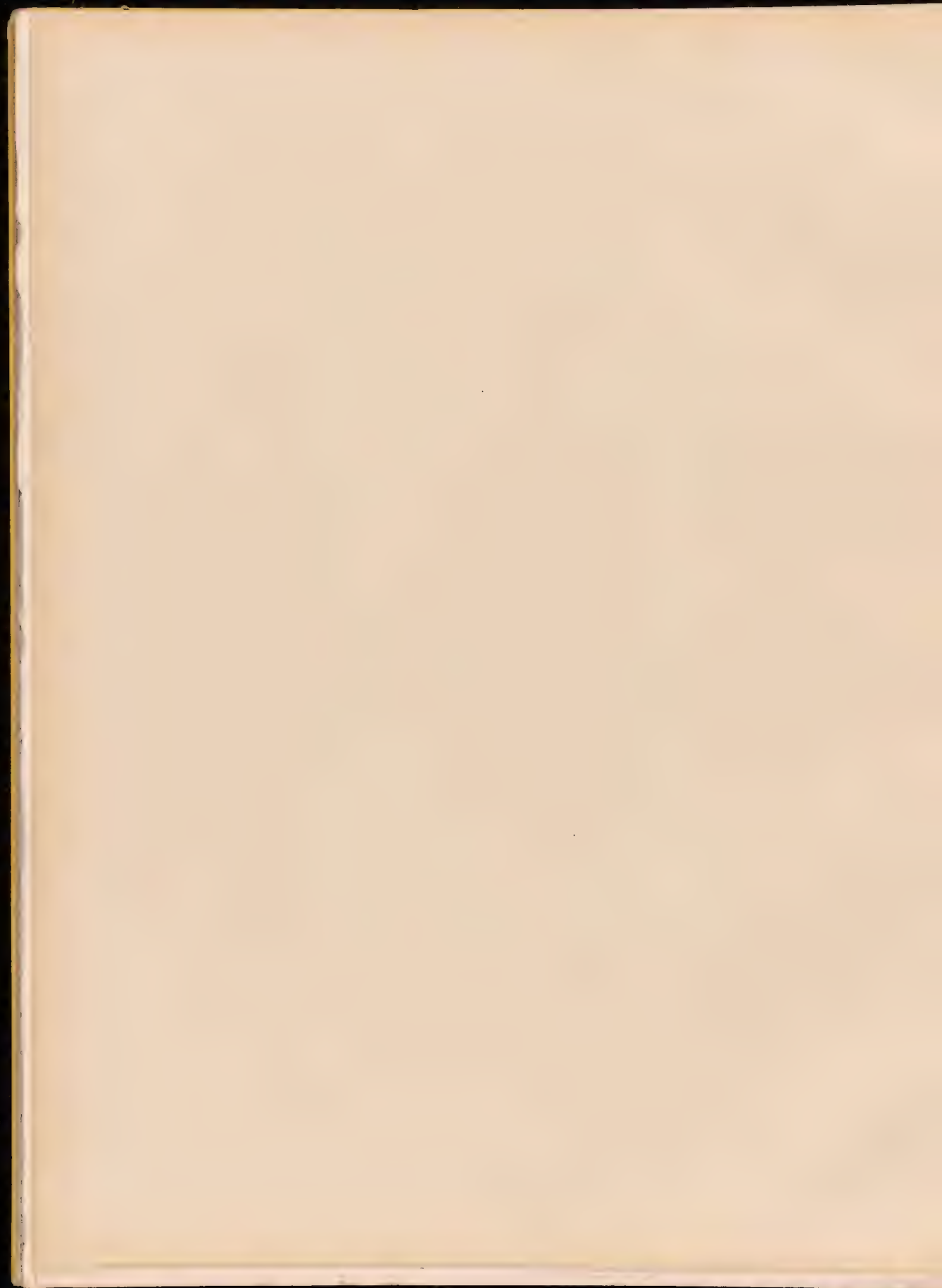


THE UNIVERSITY OF CHICAGO
LIBRARY

1900

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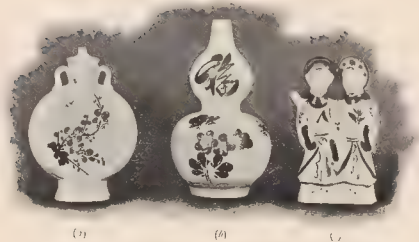


FIG. 104.—Ts'ao-chou white ware: (a) Wine Flask, decorated in shades of brown; (b) Double Gourd, painted in brown; (c) The Twin Gent of Taoist Fable, mounted with a tube for incense, painted in brown.

CHAPTER V.

CLASSIFICATION OF CHINESE PORCELAIN. —PRIMITIVE PERIOD.—SUNG DYNASTY.—JU YAO.—KUAN YAO.—TING YAO.—LUNG-CH'UAN YAO.—KO YAO.—TUNG-CH'ING YAO.—CH'UN YAO.—THREE FACTORIES AT CHI-CHOU, CHIEN-CHOU, AND TZ'U-CHOU.—UTENSILS OF SUNG PORCELAIN.

IT has already been shown in Chapter I, from the evidence of contemporary writers, that porcelain must have been known in China at least as early as the *T'ang* dynasty. But the jadelike resonant white ware of Hsin-p'ing, the modern Ching-tê-chên, in the province of Kiangsi, and the cups of Ta-yi, in the Ssüchuan province, so often celebrated by the poets of the period, together with the enameled bowls of Yueh-chou and the other colored fabrics described in the early books on tea, have long since disappeared. Even the famous porcelain of the After *Chou* dynasty, which reigned A. D. 951-960, known at the time as imperial ware, subsequently as Ch'ai Yao, after the name of the reigning emperor, who decreed that it should be produced "blue as the sky, clear as a mirror, thin as paper, resonant as jade," is described by modern collectors as almost a phantom, and as being so rare that in the present day fragments are set in gold like jewels, to be worn in the front of the cap.* The author of the *Ch'ing pi tsang*, a little book on art published in 1595, writes: "I have seen a broken piece of Ch'ai Yao made into a ring and worn on the girdle, the sky-blue color and brilliant polish of which corresponded to the description as given above, but it differed in being thick." It seems hardly necessary, therefore, to include these different wares in our classification, or to occupy our space with any of the other less important productions which are described in the older books, but are not seen in collections of the present day.

It is different when we come to the *Sung* dynasty, which began in 960 and lasted till 1280, when it was overthrown by Kublai Khan, the grandson of the famous Genghis Khan and the founder of the *Yuan* dynasty, which ruled China till it was in its turn succeeded by the native *Ming* dynasty in the year 1368. We have actual specimens of the porcelain of these times in our possession and can compare them with the descriptions of the writers on ceramic subjects. They agree in having a certain primitive aspect, being invested generally with glazes of single colors of uniform or mottled tint, with plain or cracked surface, so that the two dynasties are justly classed together by M. Grandidier,† whose classification of Chinese porcelain I propose to follow here, arranged as it is in chronological order after a Chinese model:

* This practice of cutting fragments of broken porcelain into oval plaques for mounting into buckles for girdles, or buttons for the tobacco pouch, is useful for the study of the rarer glazes, and for comparison with any unbroken specimens which we have before us for classification. They show the thickness of the glaze as well as the texture of the paste, both of which are important criteria for determining the age of a piece.

† *La Céramique chinoise*, avec 42 héliogravures par Dujardin, par Ernest Grandidier, Paris, 1894.

1. Primitive period, including the *Sung* dynasty (960-1279) and the *Yuan* dynasty (1280-1367).
2. *Ming* period, comprising the whole of the *Ming* dynasty (1368-1643).
3. *K'ang-hsi* period, extending from the fall of the *Ming* dynasty to the close of the reign of *K'ang-hsi* (1662-1722).
4. *Yung-chêng* and *Ch'ien-lung* period (1723-1795).
5. Modern period, from the beginning of the reign of *Chia-ch'ing* in 1796 to the present day.

This classification gives five fairly well marked ceramic classes, and as a rule it will not be found difficult to decide from the style, from the method of decoration, or from the colors employed, to which of these classes a particular piece should belong.



FIG. 105.—K'ang-hsi Bowl, with a broad band of swastika feet in white relief, interrupted by medallions; mark, a lotus flower.

The first, or Primitive period, is named from the comparatively simple character of its ceramic productions. This must be stated with some qualification, however, as many of the different processes of decoration were introduced, and it will be seen that there were considerable advances in the ceramic productions, before the end of the period, when they are compared with the really primitive porcelain of the *T'ang* dynasty. At first the pieces were either plainly fashioned on the wheel, or molded, and invested with glazes of different color, the brilliance of which constituted the chief charm. Afterward more work was lavished on the paste, which was worked in relief, engraved, or carved in open-work designs. The delicacy of some of the molded decoration of this period in the interior of the white bowls and platters of the *Ting-chou* kilns, with phoenixes flying through floral scrolls, and other elaborate designs, has, indeed, hardly been surpassed since.

Among the monochrome glazes are found whites of various tones, grays of bluish and purplish tints, greens from pale sea-green celadon to deep olive, browns from light chamois to dark tints approaching black, bright red, and dark purple. Especially notable are the pale purple, often speckled with red spots; the brilliant grass-greens of the *Lung-ch'üan* porcelain, called *ts'ung-lü*, or "onion-green," by the Chinese; the *yueh-pai*, or *clair de lune*, a pale gray blue, and the *aubergine*, or deep purple (*ch'ieh tsai*), of the *Chün-chou* ware; these last kilns were also remarkable for the brilliance of their *yao-pien*, or "transmutation" mottled tints, due to the varied degrees of oxidation of copper silicates.

Painted decoration was more sparingly employed, although in the province of *Chihli* both the *Ting-chou* and *Tz'ü-chou* porcelains were painted with brown flowers, as we learn from the *Ko ku yao lun*, a work published in the fourteenth century. The same book describes the vases produced at *Yung-ho-chên*, in the department of *Lu-ling-hsien*, in the province of *Kiangsi*, as ornamented with painted designs. The potteries here were closed during the wars at the end of the *Sung* dynasty, and the majority of the potters fled to *Ching-tê-chên*, and seem to have initiated the potters there in new methods of decoration.

As early as the tenth century cobalt blue, as we learn from the official annals of the *Sung* dynasty (*Sung Shih*, book 490, f. 12), was brought to China by the Arabs, under the name of *wan-ming-yi*. It had long been used in western Asia in the decoration of tiles and other articles of faience. It was first employed in China, probably, in the preparation of colored glazes, as we know nothing of painting in blue before the *Yuan* dynasty.



FIG. 106.—Small Water Vessel of Wan-li porcelain, in the form of one of the large fish-bowls of the time, decorated in under-glaze blue and enamel colors; mark of the period in blue underneath, within a double ring; carved wood stand; silver cover of Japanese work.

The decoration of porcelain *sur biscuit* with glazes of different colors, which prevailed in the early part of the *Ming* dynasty, must also have begun in the *Sung*, if we are to accept the statement quoted in the *T'ao Shuo*, that the celebrated image of Kuan-yin* enshrined in the Buddhist temple Pao-kuo-ssü at Peking dates from that dynasty. The bonzes of the temple confidently assert it, claiming also that it is a miraculous likeness, in that the goddess herself descended into the furnace while it was being fired and fashioned the ductile clay in her own image; and they point triumphantly to the laudatory verses composed by the Emperor *Ch'ien-lung*, which are engraved upon the carved blackwood pedestal of the shrine, which supports and screens the sacred image, made by imperial order in the palace workshop of the *Net-wu-fu*, as sufficient evidence. It is a finely molded figure about a foot high, seated upon a lotus pedestal of the same material, colored crimson, with the chin supported by the right hand, the long taper fingers drooping gracefully, and the elbow resting upon the knee. The face, the right arm, the breast, and the left foot, which is extended in an awkward pose to exhibit the sole, are bare, covered with an opaque white enamel.

From the necklet, which is yellow, hangs a square network of yellow beads attached to the inner garment girdling the waist, which is colored red-brown of charming mottled hue. The figure is loosely wrapped in flowing drapery of purest and bluest turquoise tint, with the wide sleeves of the robe bordered with black and turned back in front to show the yellow lining; the upper part of the cloak is extended up behind over the head in the form of a plaited hood, which is also lined with canary yellow. The brow is encircled by a tiara of gold and crimson, with a tiny image inlaid in the front, and flower designs in relief on either side. The right hand holds a circular mirror, with Sanskrit characters carved in open work, enameled, of dark-brown color, surrounded by a halo of golden flames.†

The ordinary decoration of painting in enamel colors upon porcelain previously fired, and subsequently fired again in the muffle stove to fix the colors, was certainly unknown at this period. We read occasionally, it is true, of butterflies, birds, fish, or fabulous beasts, outlined by some magic transformation on the surface of celadon vases, but these appear to be merely accidental resemblances of the colored patches so often produced during the firing of these glazes. Such reddish or purple stains occurring on ancient pieces, from partial oxidation of the coloring material, are specially prized by collectors as marks of authenticity, and an artificial patch is usually daubed on in modern imitations to deceive the unwary.

A general idea of the form and coloring of the porcelain may be gathered from the water-



FIG. 107.—Bowl, with the lower-luted part a pale green celadon monochrome, the upper part encircled by a band of clouds in white relief, around a dragon in pearl-blond tints.

* The Goddess of Mercy.

† I have had the privilege of paying several visits to the shrine of this goddess, who has, somehow, an irresistible fascination. The prior of the monastery assures me that his records show that the image has been there since the foundation of the temple in the thirteenth century, and I see no reason to doubt his assertion. The colors are of the same type as those of the finest flower-pots and saucers of the Chin chow porcelain of the *Sung* dynasty. A Chinese author of the *Ming* period writes that there must have been porcelain decorated in colors during the *Sung* dynasty, basing his statement on this very image of Kuan yin. Most people have been led astray by its traditional name of Yao-p'ien—i. e., "Furnace Transmutation"—and imagined, like Dr. Hirth, that it was invested with an ordinary *flambé* glaze. The colors, the turquoise blue, canary-yellow, brown of "old gold" and "dead leaf" tones, crimson and red-stamped purple are laid on in perfect contrast, and make one almost understand the rhapsodies of some of the older ceramic writers about the brilliancy of the colors produced at the Chin chow kilns. The image is considered too sacred to be photographed or even portrayed in colors by a profane artist.

color illustrations of the album of the sixteenth century to which I have already briefly referred. It was described in a paper read by me before the Peking Oriental Society in 1886, and published there in the journal of the Society, which is, however, difficult to procure, so that I may perhaps be forgiven for repeating part of the description. The album, bound in four volumes, between boards of sandalwood, came from the library of the palace of the hereditary princes of Yi. It is entitled *Là tsi ming ts'ü t'ou p'u*, 歷代名瓷圖譜, *Illustrated Description of the Celebrated Porcelain of Different Dynasties*. The writer, 項元汴, Hsiang Yuan-p'ien, who himself drew and colored by hand the eighty-two illustrations copied from pieces in his own collection and in the collections of his friends, was a native of Chia-hsing-fu, in the province of Chekiang, a celebrated connoisseur who lived in the sixteenth century. The author referred to, includes his name by him in book ii, f. 3, and is relied upon by connoisseurs the authenticity of a picture to

The first leaf contains an ace, which runs: "In ancient living in the midst of the and made pottery as a that even before the ties the art of molding existence. But very elapsed, and his generation that no examples of lived. Passing on to and *Chin* dynasties, we mention of potters, in cups of Chi Shu-yeh and Ching-shan. Successors daily work produced in the reign of the house of *Chai*, celebrated for its ceramic ware, search for mere fragments of able to find any, and declare it

"Next to the *Ch'ai* pottery, Kuan, Ko, and Ting follow we come to our own dynasty, the reigns of *Yung-lo*, *Hsüan-to* compare with the specimens of the *Sung*, which it even surpasses, excelling both in texture and form as well as in brilliancy of coloring.

"I have acquired a morbid taste for refuse (literally 'scabs'), and delight in buying choice specimens of the *Sung*, *Yuan*, and *Ming*, and in exhibiting them in equal rank with the bells, urns, and sacrificial wine-vessels of bronze, of the Three Ancient Dynasties, the *Ch'in*, and the *Han*.

"With the aid of two or three intimate friends, who meet constantly both day and night for discussion and research, I have selected a series of pieces out of those that I have seen and that I possess myself and compiled this book. I have painted the specimens in colors and given the source of each one, so that I may preserve them from being lost and forgotten, and be able to show them to my friends. Say not that my hair is scant and sparse and yet I make what is only fit for a child's toy!"

"Written by Hsiang Yuan-p'ien, styled Tz'ü-ching, native of Chia-ho."

The signature is accompanied by two seals in antique script, impressed in vermilion, "The

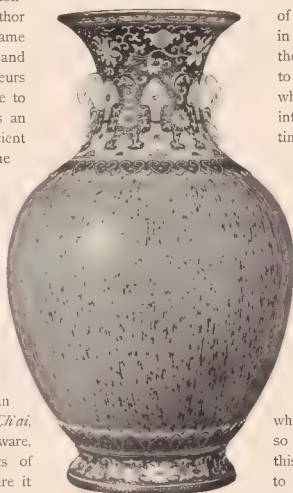


FIG. 108. Ch'en-lung Vase, with soufflé body flecked with rouge-fur, and bands of floral scrolls in rich colors of the *fanille rose*

noisseur who lived in the sixteenth century, already in the list of collectors given the seal of Hsiang Yuan-p'ien to this day as a guarantee of which it is attached

introduction by way of prefaces, while *Shun* was still

fields, he tilled the ground means of livelihood; so

Three Ancient Dynasties clay was already in many years have eration is so remote his work can have sur-the *Ch'in*, *Han*, *Wei*, come to the earliest the case of the wine-the wine-vessels of Hsü of these two men in their abundant quantity, down to which was the first to become so that in the present day men this porcelain without being to be but a phantom.

tery, we have the porcelains of lowing for inspection, till finally and have before us porcelain of *té*, *Ch'ing-hua*, and *Hung-chih*,

PLATE XXI

VASE DECORATED WITH THE TAOIST
TRIAD

VASE (Ving), 17 inches high, of cylindrical form, slightly enlarging upward and receding at the neck, painted in the brilliant enamel colors of the Yung-ch'eng period (1723-35).

There is a group of figures on the vase, the three principal of which represent the Triad of the Taoist cult, called Fu Lu Shou San Hsing, or "The Three Star Gods of Happiness, Rank, and Longevity," the other smaller figures being attendant spirits. Lu Hsing, the "Star God of Rank," has the place of honor in the middle, clad in imperial robes, representing Shang Ti, the superior ruler of the Taoist pantheon, whose throne is the Great Bear, round which all the other stars revolve in homage; he holds a baton of rank, and has a peony, the "mancurian's flower," stuck in his ruffled hair. On his right is Shou Hsing, the "Divinity of Longevity," an aged, bent figure with wrinkled, smiling face and bald, protuberant brow, leaning upon a gnarled staff, dressed in robes brocaded with sprays of peach blossoms, and carrying a peach, the "fruit of life," in his hand. A stick is flying overhead, and a tall pine, another of his emblems, covered with flowering bignonia, rises in the background. He is attended by three playful sprites, dancing under the flowers and striving to reach the peach. On the left stands Fu Hsing, the personified "Star of Happiness," his head covered with a blue hood, his girdle embroidered with the sacred fungus and bat, while two other bats, his special attributes, are flying in the air above; he holds a child in his arms, and another is dancing behind.

The neck of the vase is decorated in front with a group of fruit, composed of a little branch with both peaches upon it, surrounded by twigs of water caltrop, Buddha's hand citron, pomegranate, olive, melon, and lotus.

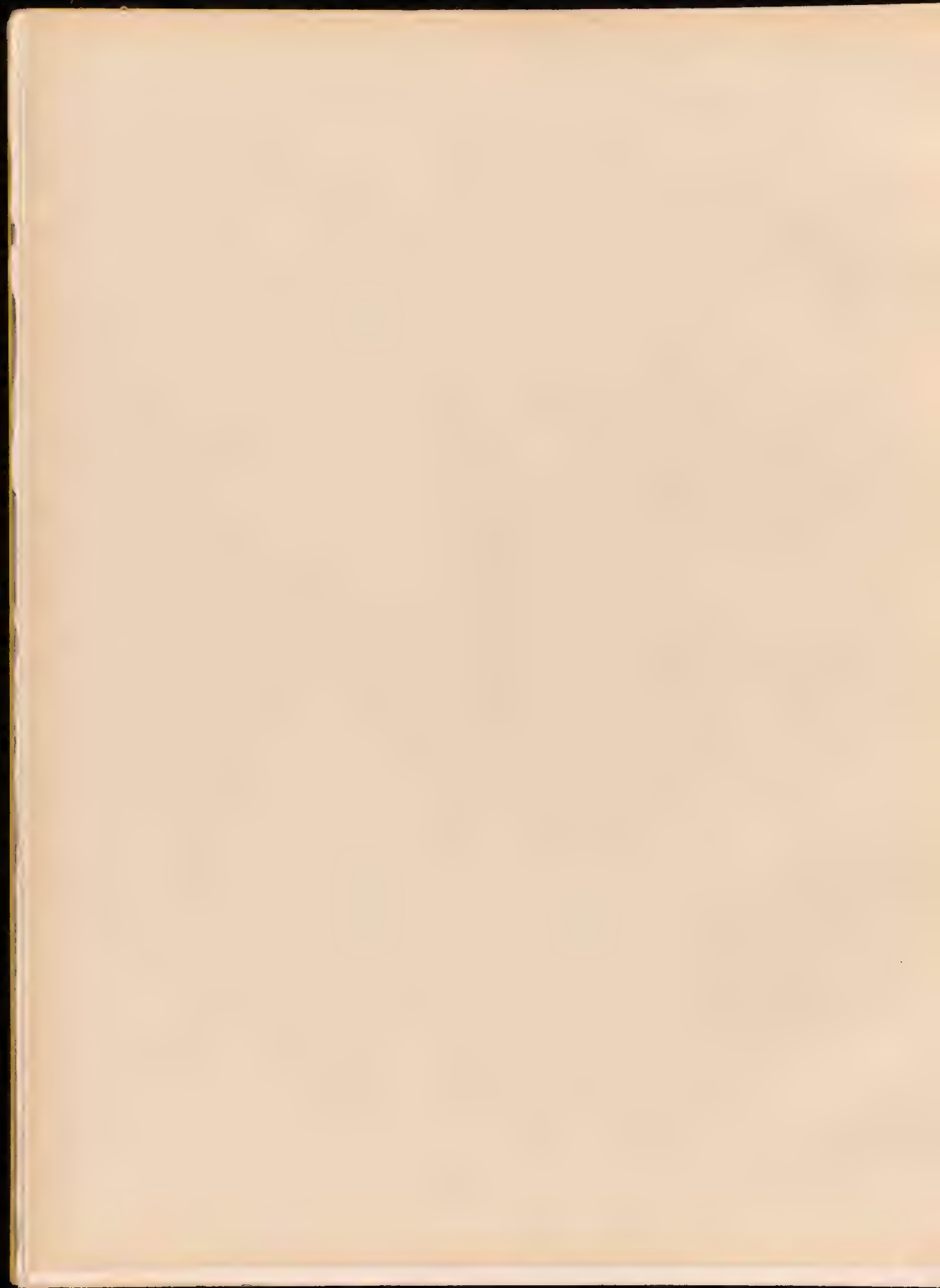
The foot, excavated to make a circular rim, is unglazed.



17
[Illegible text block]







Seal of Hsiang Yuan-p'ien," and *Mo lin Shan jên*, "A dweller in the hills at Mo-lin." The author is described, in the voluminous *Imperial Cyclopædia of Celebrated Writers and Artists*, "as a clever calligraphist as well as a skillful painter and collector of objects of art"; and it also alludes to him as signing his writings with the literary title of *Mo-lin chu shih*, "Retired scholar of Mo-lin."

There are eighty-three illustrations in the album, arranged in order according to the purpose for which the objects figured are intended to be used. They comprise:

Convers for burning incense

Ink Pallets, Pen Rests, and Water Pots for the library table

Vases of varied forms for holding flowers.

Jars and Libation Cups for sacrificial wine.

Wine Ewers and little Cups, Teapots and Teacups, Rice Bowls and Dishes for ordinary use

Roach Pots and Perfume Boxes for the toilet

Pagoda enshrining a jade image of Buddha, and a jade jar containing sacred relics from India, presented by the empress to the Porcelain Tower Temple at Nanking.

Oil Lamps and Pricket Candlesticks of elaborate design

The pieces figured appear to be choice examples of the different kinds of porcelain appreciated by collectors at the time and to have been selected from the best available sources. The forms and ornamental decoration of most of the objects have been modelled after the ancient bronze vessels, which are dug up in such abundance in China and have been figured in illustrated catalogues by many collectors. A detailed description of each piece is written on the opposite page, giving the size and color, the source of the design, the name of the owner, and often the price he had paid. The pictures are usually of the natural size, one on each leaf,

sometimes, when small, two on the page. The rarity of the specimens is indicated by the high prices recorded to have been paid— for a pair of tiny eggshell winecaps, by printed books of the time.

Of the 83 objects figured, 42 are 960-1279 only 1 to the *Yuan* the *Ming* dynasty, of which five (1403-1424) by 1 piece; *Hsiao K'ing* (1465-1487) by 11 pieces, and *Ching-te* (1506-1521) by 4 last reign are teapots of red "Loe" which were founded then by province of Kiang-nan; all the from the imperial manufactory province. The *Yuan* dynasty palace," comes from the same are selected from several fabrics, prise 3 pieces of *Fu Yao*, "Juchou porcelain," the white, purple being all represented; 1 of *Ko Yao*, and 11 of *Lung ch'uan Yao* from Lung-chuan-hsien; 1 of *Tung-ching Yao*, and 4 of *Chün Yao*, "Chün-chou porcelain."

I have arranged the objects described according to their source, and have added a brief description of each of the different kinds of porcelain. The description of each specimen is a literal translation of the author's words.



FIG. 109.—Vase, fashioned in the form of a sacred figure, with smaller ones sprouting from its surface, created with a crackle glaze, overlaid with variegated streaks. Underneath the heavy glaze is a decoration of blue ink on a white base.

are attributed to the *Sung* dynasty, 1280-1367), the remaining 40 to reigns are represented: *Yung-lo* (1426-1435) by 20 pieces, *Cheng-Hung chih* (1488-1505) by 4 pieces; pieces. Two of the pieces of the "caro" stoneware from the potteries

Kung Chün at Yi-hsing, at the rest of the *Ming* pieces come at Ching-tê-chên, in Kiangsi piece marked *Shu fu*, "imperial place. The 42 *Sung* specimens famous at the time, and comichou porcelain; 10 pieces of 12 pieces of *Ting Yao*, "Tingple-brown, and black glazes

汝窑. Ju Yao

The *Ju Yao* was the porcelain made during the *Sung* dynasty at Ju-chou, in the province of Honan, the modern Ju-chou-fu. We are told that the porcelain hitherto sent to the capital from Tung-chou was found to be too fragile, and that a supply was therefore ordered for the use of the court from Ju-chou. The new porcelain resembled the celebrated *Ch'ai* ware of the preceding dynasty, which was made in the same province, and which the emperor ordered should be of the color of the clear sky in the intervals between the clouds after rain. The glaze is described as being so thick as to run down like melted lard, and as often ending in an irregularly curved line before reaching the bottom of the piece.



FIG. 110. Finely crackled Turquoise Gourd of early K'ang-hsi or late Ming date, with archaic designs worked in the paste; old-bronze stand and cover.

The surface was either crackled or plain, and the latter was preferred if the color was perfectly pure and uniform. The color is described by the artist as that of the pale azure-tinted blossoms of the *Vitex incisa*, the "sky-blue flower" of the Chinese, a flowering shrub which is common upon the hillsides in summer throughout central and northern China; it is the *yueh pai*, literally "moon white," of the modern Chinese silk dyer, which we know in ceramic parlance as *clair de lune*, and this is the name given also to the tint of the *Ju Yao*, or "Ju Glaze," of the modern reproductions of the ancient color. This is well shown in Plate LI, 2, an illustration of a *clair de lune* vase of the K'ang-hsi period. The tint of the ancient Ju Yao nearly approached that of the *Sung* cup illustrated in Plate

XII, 1, only it was of brighter hue and of purer blue.

Three pieces of Ju Yao of the *Sung* dynasty are illustrated in our ancient album, and described by the artist:

"Vase (*Ku*), of slender, upright, hornlike form, with wide, trumpet-shaped mouth, modeled after an ancient bronze design, with four prominent vertical dentated ridges. It is ornamented with grotesque dragons' heads on a rectangular scroll ground upon the body, and with conventional palm leaves filled in with scrolls round the neck. Specimens of Ju-chou porcelain are extremely rare, and when found are usually plates and bowls, so that a perfect unbroken vase like this is almost unique, and it makes, like other sacrificial wine-vessels of the time, a charming receptacle for flowers. Moreover, it excels in material, form, and color both *Kuan* and *Ko* porcelain, and is far more valuable than either. I saw it at the capital, in the possession of Huang, General of the Guards, who told me that he had given 150,000 'cash' for it."* H. 6¼ in.

"Vase (*Ku*), of solid, rounded, beaker-shaped outline, copied from an ancient sacrificial vessel of bronze, with a band of ogre (*t'ao-t'ieh*) faces on the body, invested, like the last, with a plain uncrackled glaze of pure "vitex-blue" color. A choice specimen of this rare fabric, it makes also a perfect receptacle for flowers." H. 4¼ in.

"Wine Jar (*Fu Tsun*), fashioned in the shape of a duck, after an ancient bronze design, the body being hollow to contain the wine, and the beak forming the spout. From the back springs a vaselike neck, with a movable cover, and a loop handle



FIG. 111. Vase of gray-blue color sparsely crackled with red lines, foot rim simulating the ancient Ju Yao of the *Sung* dynasty

* The copper "cash" of China has varied in value at different times, but the normal rate of exchange is 1,000 for a tael, or Chinese ounce of silver, which is worth intrinsically about one Mexican dollar and one third

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supported upon grotesque figures. Ornamented with encircling bands of spiral pattern worked in the paste under the 'starch-blue' (*fen ch'ing*) glaze, which is coarsely crackled. The perfect finish of the fabric and the antique character of the coloring and crackled pattern make this a rare specimen of ancient wine-vessels. The duck floats gracefully upon the waves, and men of old made wine-jars in its form, as a symbol that one ought to swim lightly on the surface, and not be drowned in the wine like the drunkard." H. $5\frac{1}{4}$ in., L. 5 in.

官窑, KUAN YAO.

The *Kuan Yao* is the "imperial porcelain" of the *Sung* dynasty, *kuan* meaning "government" or "imperial." The manufactory was founded in the capital Pien-chou, the modern K'ai-fêng-fu, in the beginning of the twelfth century. A few years later the dynasty was driven southward by the advancing Tartars, and a manufactory was founded in the new capital, the modern Hang-chou-fu, to supply the palace with porcelain of the same kind, and the productions of the new kilns founded in the city near the Temple of Heaven was also called *Kuan Yao*. The same name is used, in fact, for porcelain made in the imperial manufactory at Ching-tê-chên to-day.

The porcelain produced at the old capital seems to have resembled the celebrated Ch'ai ware, which was fabricated probably at the same place, as it was the capital of the After *Chou* dynasty at that time. The glaze of the *Kuan Yao* was generally crackled, of various tints, of which *yueh pai* (*clair de lune*) was the most highly esteemed of all, followed by *fen ch'ing*, "pale blue," *ta lu*, "emerald-green" (literally *gross vert*), and lastly *hui sê*, "gray." The Hang-chou ware was made of a reddish paste covered with the same glazes, and we read of iron-colored feet and brown mouths, the upper rim being more lightly covered with glaze and showing the color of the paste underneath.

There is a typical example of this class in the little crackled teacup in this collection figured in Plate XII, 1, and the illustration exhibits very well the tone of color of the crackled glaze and the characteristic brown rim round the edge.

The album contains ten illustrations of the imperial porcelain of the *Sung* dynasty, of which the pallet figured as No. 8 indicates clearly the red color of the fabric, exposed in the parts which are left unglazed.

"*Tripod Censer (Ting)*, fashioned after an old bronze design, with a rounded, three-lobed body composed of three monstrous ogre-like faces with frightful features and protruding eyes projecting from a finely etched scroll ground, three cylindrical feet, and two upright looped ears. The glaze of light bluish tint, as clear and lustrous as a precious emerald, is covered throughout with a network of icelike crackle, so that it is a most choice example of the grand imperial porcelain of the time. This piece likewise came from the palace at Peking. I saw it at Nanking, at the palace of the Governor Chu Hung, Grand Tutor of the Emperor." H. 4 in., D. 4 in.

"*Censer (Lu)*, of depressed globular form, with two curved loop handles and three mammillated feet, a shape adapted from the bronze work of the *T'ien-pao* period of the *T'ang* dynasty, and often reproduced in the celebrated bronze urns of the reign of *Hsüan-te* of our own dynasty. It is covered with an antique glaze of brilliant depth, pale blue in color, fissured with a reticulation of icelike cracks throughout. From the collection of Chang Chui-chang of Su-chou." H. $1\frac{1}{4}$ in., D. 5 in.

"*Ink Pallet (Yen)*, copied from a pallet used by the emperor in the Hsüan-ho Palace. The outline is like that of a vase, with loop handles at the sides for passing a string through for hanging the pallet upon the wall. A large oval patch is left unglazed in the middle for

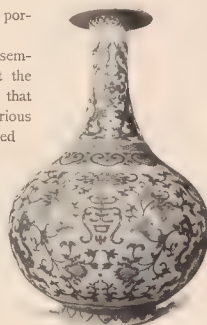


FIG. 112.—Blue and White Bottle, of the Ch'ien-lung period, painted in shades of blue.

rubbing the cake of ink upon, leaving the red paste exposed. The under surface (which is also illustrated) has the figure of an elephant etched upon it, surmounted by a hexagram, which, taken with the vase shape, make the 'rebus' *T'ai ping yü hsiang*, 'An augury of great peace.' Like the upper surface, it is invested with a pale bluish glaze crackled throughout, encircled by a red-brown ring left unglazed." L. 5¼ in., Br. 4 in.

"*Water Pot (Shui Ch'ing)* of ovoid form, with a slightly flaring mouth, and two small loop handles from which movable rings hang suspended. A band of cicada pattern is engraved round the body, a ring of palmations encircles the foot, and a chain of rectangular scroll, between two lines of dots, surrounds the neck. The glaze of pale bluish tint is uniformly crackled." H. 3 in.

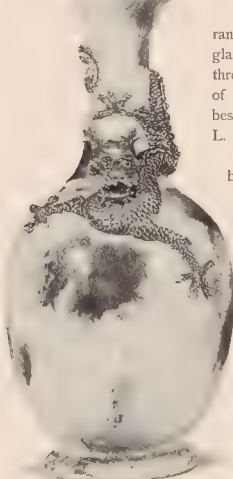


FIG. 113.—Vase, bestrid by diagonal, a full relief, coated with a grayish glaze, with mottled clouds of olive brown

rectangular scroll ornament encircles the body, which has a loop handle on one side springing from a dragon's head. The glaze is pale blue with icelike crackle throughout." H. 6 in.

"*Libation Cup (Ch'ieh)*, of design somewhat similar to the last, but more elaborately ornamented with projecting dentated ridges and geometrical scroll patterns. The glaze of sky-blue color without a single line of crackle, and the delicate and complicated ornamentation, executed without a blur, make it a remarkable specimen of this imperial fabric." H. 4¼ in.

"*Saucer (T'ieh T'o)*, of complex form, modeled after a red lacquer carved saucer of the period, with an engraved decoration executed in the formal scroll patterns characteristic of lacquer work. The glaze is of the light bluish tint of an egg, and is marked with no crackled lines." D. 4¼ in.

定窑, TING YAO.

Ting Yao is the name applied to the porcelain fabricated in the *Sung* dynasty at Ting-chou, in the province of Chihli. This is well described in the *Ko ku yao lun*, published in 1387, one of the principal works on antiquarian subjects of the *Ming* dynasty:



